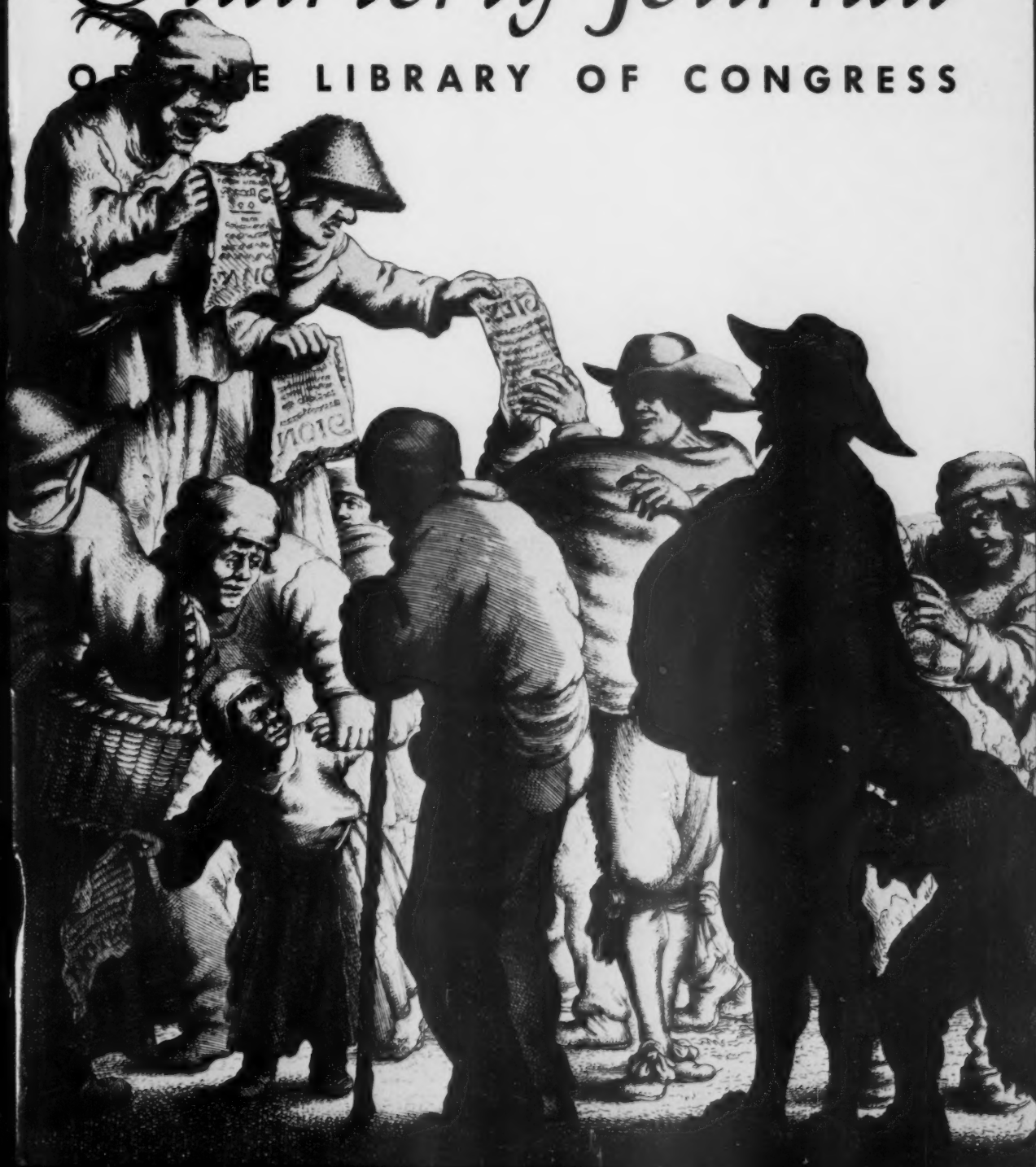


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# The *Quarterly Journal*

OF THE LIBRARY OF CONGRESS





Volume 32 / Number 1 / January 1975

# The Quarterly Journal

OF THE LIBRARY OF CONGRESS

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COVER: A Couple Selling Courants. Engraving by Jan Joris van der Vliet (1610-1635). Courtesy Rijksmuseum Amsterdam. For a discussion of related news media, see "Broad sides of the Thirty Years' War," p. 2.

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## Editor's Note

IT IS USUAL in January either to look back on the preceding 12 months or to look forward to the year to come. Only a pessimist would recall 1974. And it takes the most courageous or the most foolish of prophets to attempt any forecasts for 1975.



Nevertheless, the *QJ* staff dares to point with some degree of certitude to a number of scheduled events. In April, to mark the 175th anniversary of the establishment of the Library, the *Quarterly Journal* will begin a series of biographical articles on the Librarians of Congress. In that month's issue there will appear not only articles on John Beckley and Patrick Magruder but also an essay on the LC's dual role as the congressional library and the de facto national library. In October the *QJ* plans a special issue on women—concentrating on materials in the Library for research on the study of women. It will include papers on women in the American Revolution, their comparative legal status, and

collections in the Rare Book and Manuscript Divisions relating to women. In addition, the Library's honorary women consultants—Clare Boothe Luce, Margaret Mead, Josephine Jacobsen, and Gwendolyn Brooks—will be contributors.

The papers presented at the third in the series of Library of Congress symposia on the American Revolution are now available in a 135-page volume, *Leadership in the American Revolution*. The book contains papers by Alfred H. Kelly, Marcus F. Cunliffe, Gordon S. Wood, Don Higginbotham, and Bruce Mazlish, woven together with a general opening essay and an introductory commentary before each paper by Lyman H. Butterfield. It, as well as the volumes for the first two symposia, may be purchased from the Library of Congress Information Office.

The fourth symposium, *The Impact of the American Revolution Abroad*, will be held on May 8 and 9 at the Library.

SLW



# Broadsides of the



A LARGE album in the custody of the Prints and Photographs Division, bound in blind-tooled, light-brown morocco, has a handwritten title page with the following inscription in German:

Copper engravings of all kinds of battles and encounters on land, sieges, conquests and the like from Anno 1566 to Anno 1711, 206 pieces, and 33 pieces without dates; also all kinds of sea battles from Anno 1570 to 1705, 16 pieces, and 2 pieces without dates.

A coat of arms stamped in blue bears the owner's name: F. Z. M. Fr. Ritt. v. Hauslab (Feldzeugmeister Franz Ritter von Hauslab, 1798-1883). The collector was an Austrian general, well known for his military print collection and his interest in illustrated books. During his career he also served as tutor to Emperor Franz Joseph. The Library of Congress purchased the Hauslab volume in 1950 from an antiquarian bookdealer in New York.

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Renata V. Shaw is bibliographic specialist in the Prints and Photographs Division.

# Thirty Years' War

by Renata V. Shaw



Each broadside in the album consists of two sections. The upper part is a woodcut or copper engraving of a historical event; the lower part discusses in detail the action illustrated. The rectangular shape of these broadsides was determined by the size of the handmade paper,<sup>1</sup> which, in turn, was determined by each papermaker, who suited himself on this matter. Frequently, two separate sheets were pasted together to produce one broadside. The image often bears Latin legends. The text, on the other hand, printed separately from movable type, might be in colloquial German, Italian, French, or Dutch, making the broadside salable in many countries and bringing the publisher greater returns from one and the same picture.

The earliest European illustrated broadsheets extant were published in the late 15th century. They spread news of discoveries and travels in foreign lands, political events and palace festivities, and sensational crimes and natural disasters. In effect, they were the picture press of their day,<sup>2</sup> appealing to the educated and

uneducated alike. If a person was sufficiently interested in the picture but could not read, he could find someone to interpret the text and explain the story. The image, then, took on great importance, as it had to speak clearly and convincingly to a diverse public.

Broadsides were published only when there was something significant to report or commemorate. Consequently, they were not supplanted by the newspapers that began to emerge in the early 17th century. The oldest truly periodic newspaper, *Nieuwe Tijdinghe*, was first published in Antwerp in 1605.<sup>3</sup> It contained dispatches that were gathered from many different cities and printed in the sequence in which they reached the publisher.

Simultaneously with early printed newspapers and broadsides, handwritten newssheets continued to flourish along the well-established European postal routes connecting major cities, from Antwerp to Vienna and Hamburg to Venice. They retained their popularity well into the 17th century because the author could

escape local censorship and skirt the 1530 Diet of Augsburg decree that the date, place of publication, and name of the printer should appear on all printed matter. But this regulation was apparently ignored quite frequently, if the Library's collection of broadsides is any indication of common practices of the day.

More extensive news stories appeared in publications known as "Newe Zeitung," which were disseminated by hawkers. These were published as quartos and usually focused on a single significant event. The authors of these newsbooks were more akin to chroniclers or historians than journalists because they attempted to give in-depth coverage to one subject. The newsbook usually had an eye-catching illustration on the cover page, a bold title running across the top, and a border of typographic arabesques framing the whole. This type of page design was already firmly established for book illustration in the 15th century and remained standard through the 16th and 17th centuries.

The broadsides in the Hauslab album frequently use such book design techniques, which is understandable since book publishers often produced broadsides. In the early 17th century the engraver was usually also the publisher of the newsheet. He belonged to the Formschneider and Briefmalers Guild, founded in 1571. It was the Briefmaler who hired the poet or prose-writer to prepare the text and the printer to do the manual labor.<sup>5</sup> The normal intaglio engraving could not yield more than 2,000 prints before the plate became too worn to be used. But most broadside editions were small, from 100 to 500 copies,<sup>6</sup> and were printed as quickly as possible for two reasons: to get the news to the customer while it was still fresh and to protect the publisher against other printers who might be tempted to pirate his work.

Since Augsburg and Nuremberg dominated the printing trade in central Europe in the 16th and 17th centuries, it is not surprising that most of the Hauslab broadsides of the Thirty Years' War were printed in these cities. Frankfurt on the Main, Paris, and Amsterdam are also represented.

Although the Hauslab album comprises over 250 different broadsheets, we will discuss here only the 55 which document the Thirty



# 1. Stadt Passaw.

2. Dierhauf.
3. Landorff.
4. Der Tonaw fluf.
5. In fluf.
6. Haffnergel.
7. Engbarts Zell / so die Panten die erste Schang vnd Wachtgehalt.
8. Schloß Walschbach / so die erste Loßschuß gesehen sind.
9. Ein altes Schloß auffm Berg.
10. Die 1. Schiff / so hauptman von Tannagel commandiert.
11. Der Panten Schang den der Ketten / so mit 4000 Mann vnd 8. fluch besetzt.
12. Die Ketten vnd 2. Schloß / darmit die Tonaw gesperrt gewesen / doch zerfprungen worden.
13. Das Schloß Newhauf.
14. Der March / Ascha.
15. Wrsatz gegen Ascha.
16. Arensham.
17. Kloster Wörling.
18. Frau Efferding.
19. Die 1. Schiff / so die Ketten zerfprungen vnd auff lins ankommen.
20. Das Kayß. Schloß lins.
21. Die neue Palisade, so gegen den Trugbauern gemacht worden.
22. Das werck / darinn der Trugbauer stehe / in welchem 6. fluch vñ vñ den Trugbauern 3. gefanden / alda hauptman von Tannagel Posten gewest.
23. Wo die Ketten den anfang mit 11000 in krumen gemacht.
24. Der Wasserthurn / daruff 1. fluch gefanden.
25. Die Palisaden bey der Pruck / darinn 1. fluch gefanden / darben die 1. Succurschiff angelandt / alda Capitän Lewen- sump von Weidhofen gewest.
26. Der Salzstadt / daruff 2. fluch gefanden.
27. Das Schloßhübel / hauptman von Schernberg Posten / wo die Ketten mit 8000 Mann / von 10 vñ / bis vñb 4 vñb gegen tag continuirlich geschürt / vñb linslich mit großem verlust abziehen mußten.
28. Herrn Brundmans Haus / welches von den Ketten stark besetzt gewest / auß welchem in einem Auffall Herr hauptman von Schernberg erschossen worden / linslich mit fluch die Panten daruff geritten.
29. Der Schmidthurn / da man mit Topple haben den Ketten großen schaden gethan.
30. Die Schang / so die Panten bey dem Salgenberg an der Tonaw gemacht / daruff sie mit fluch die Tonaw vñb die Ketten befreiten können.
31. Ein lauffgraben in die große Schang / so sie ober dem Caputiner Kloster gebauet / darinn sie 14 fluch geschick wider den Trugpant vnd das Schloß plandern.
32. Ein lauffgraben / bis zum Schmidthorn.
33. Ein Schänglein / darinn 4 fluch gegen dem Schmidthorn gericht gewest.
34. Ein Schänglein inn der ledergassen / darinn 2. fluch gefanden.
35. Die Schang im Wrsatz / darinn die Ketten 1. Ernst gehabt.
36. Der Ketten Palisade gegen der Panten / darinn sie 2. fluch gehabt.
37. Die Tonaw Pruck / so von den Ketten halterich abgetrennt werden.
38. Der Caputiner Kloster / darinn die Ketten hauptquartier gewesen.
39. Landhauf / Caputiner Pfaffen Posten.
40. S. Warten.

Austrian peasants revolt against the Imperial Government in Linz. No. 22.

**E**igentlicher Abriß/als im 1626. Jar  
die Pauren in Osterreich ob der Enß / Rebellsch ge-  
weß / Herrn / Herrn Grafen von Herberstorff / 12. Statt-  
halter zu Linz / mit 6000. starck / alda belägert / Herrn Stat-  
halter grossen Mangel an Proviant gehabt / vnd auß Be-  
welch Zerr Hurst / Durch: in Dapen / 12. Herrn Hauptman  
Bärlme von Lannhol / Ihn Gn: den 18. Julij / obbemeld-  
tes Jars mit 5. Schiffen / darauf 300. Mann succurriert vñ  
proviandire hat / Er Hauptman sich durch die Pauren ge-  
schlagen / vnd ihrer der Pauren vber die Tonart gehalten  
gespannen Ketten vñ Sallern zersprengt / vnd nachher Linz  
angelangt. In gleichem wie die Pauren / so die Statt Linz  
belägert / den 3. tag drauff / Sturm gelossen / vñ nach wech-  
render 5. Stund / sie mit verlußt etlicher hundert Mann /  
widerumb abziehen müssen.





Years' War. They date from 1620 to 1648. These broadsheets were singled out because they focus on one war and may thus be considered as components of one story. Other major news events depicted in the remaining broadsides are the Netherlands struggle for independence, the Anglo-Dutch wars, the Habsburg-Ottoman struggle for Hungary, the War of the Grand Alliance, the Great Northern War, and the War of the Spanish Succession.

In presenting the views of the many different nationalities drawn into the Thirty Years' War, the broadsides form a chapter in the early history of international pictorial journalism in Europe. They also form a chapter in the history of pictorial propaganda techniques. For example, bird's-eye views of cities, battles, and sieges pinpoint strategic moves. Other images focus on specific events, such as the arrival of fresh, young mercenaries or victory parades in conquered cities. Another technique—more obvious, perhaps—is the glorification of the commander in chief by surrounding him with symbolic representations of his conquests.

Indeed, allegorical and symbolical representations derived from religious or popular literature and common in 17th-century imagery are frequently used in the broadsides. Putti descend from heaven carrying the helmet of Ambrogio Spinola in prints that exalt his conquests in the Palatinate (no. 15). The Catholic League is symbolized by a monstrous Hydra-like figure, its head sprouting poisonous snakes, in an account of the battle of Breitenfeld (no. 33). Cities are made instantly recognizable to 17th-century readers by the coats of arms known to people of that day. Countries and nationalities are identified by animal symbols readily interpreted by populations not sharing a common language.

The Thirty Years' War is usually divided into four major phases: the Bohemian War (1618–23), the Danish War (1625–29), the Swedish War (1630–34), and the French War (1635–48). Ten of the broadsides describe the Bohemian War. Stylistically, the most traditional of these is a hand-colored woodcut of Gen. Ambrogio Spinola, mounted on horseback and surrounded by 45 vignettes showing cities in the Palatinate conquered

by him for the Catholic League, a design format also used to celebrate the victories of the opponent—Gustavus Adolphus, the "Lion of the North."

Cityscapes were also standard settings for war news. Two engravings in the album show the city of Linz in Austria from different directions. The older one, dated 1620, documents the advance of the troops of Maximilian of Bavaria toward the city to claim it for the emperor. The view is copied from an engraving by Georg Hufnagel, which again was based on a tinted pen-and-ink drawing by Lucas van Valckenborch completed in 1594. Most 17th-century engravers freely adapted well-known city prospects—or, indeed, any other kind of illustration—in creating their engravings. In the major publishing centers engravers had access to such universal compendia of cityscapes as Hartmann Schedel's *Weltchronik* (1493), Sebastian Münster's *Cosmographia* (1550), or Braun and Hogenberg's *Civitates orbis terrarum* (1572–1618). It is the latter which included the view of Linz from the Pöstlingberg Heights.<sup>7</sup>

The other Linz broadside tells the story of a Lutheran peasant revolt directed against the Bavarian governor. Six thousand hostile peasants besieged the city, cutting off its supplies by drawing a chain across the Danube. Successive events are here portrayed as though they happened simultaneously. Rescue forces arriving in five boats first blow up the rebel chain and then, under heavy fire, reach the city walls of Linz to render aid to the besieged fortress.

Captions in German explaining the events were printed separately and pasted on the broadside. The engraving is signed "Wolfgang Kilian fecit A° 1626." This artist was a prolific Augsburg engraver known for cartographic works as well as numerous series of book illustrations.

The next broadside of the victory of Tilly over Christian IV of Denmark at Lutter am Barenberge is also dated 1626. It shows the two armies facing each other, with the Danes on the left and Tilly's Catholic League forces on the right. Colonel Schmidt's regiment becomes separated from the rest of the Imperial forces

*Tilly defeats troops of Christian IV of Denmark. No. 24.*



and is pursued by the Danes at the lower right-hand corner. The luck of war changes, however, and the Danish cavalry gets lost in a swamp and is thrown into such confusion that two Danish infantry regiments begin shooting at each other. At the top of the print the Danes are shown retreating from the battlefield, trying to salvage what little is left of their equipment.

This broadside gives a comprehensive account of a major battle, using the traditional formula of simultaneous narrative on several levels. Formations of military squares made up of pikemen in the center and musketeers on all four sides are portrayed in schematic fashion. The pikes are vertically aligned, with military standards sticking out between them. These standards served an important function at a period when identifying uniforms had not yet been introduced to separate friend from foe in the heat of battle.

The idea of a national army, such as the 14,000 men who landed with Gustavus Adolphus in Germany, was a novelty in the 17th century. The Swedes and Finns serving the Protestant king were conscripts drafted from every part of the kingdom of Sweden-Finland. Their arrival in Germany started the Swedish phase of the war. It also stepped up the amount of the pictorial propaganda printed in the Protestant publishing centers, from which it was widely disseminated throughout the continent.

The Hauslab album includes 25 broadsheets of the Swedish War (1630–35). Four of these show different phases of the battle of Breitenfeld. This important Swedish victory was used as a significant propaganda tool by the Protestant allies. Two bird's-eye views are based on eyewitness accounts or sketches from life, for they tell the battle story using a continuous narrative from an identical vantage point. One

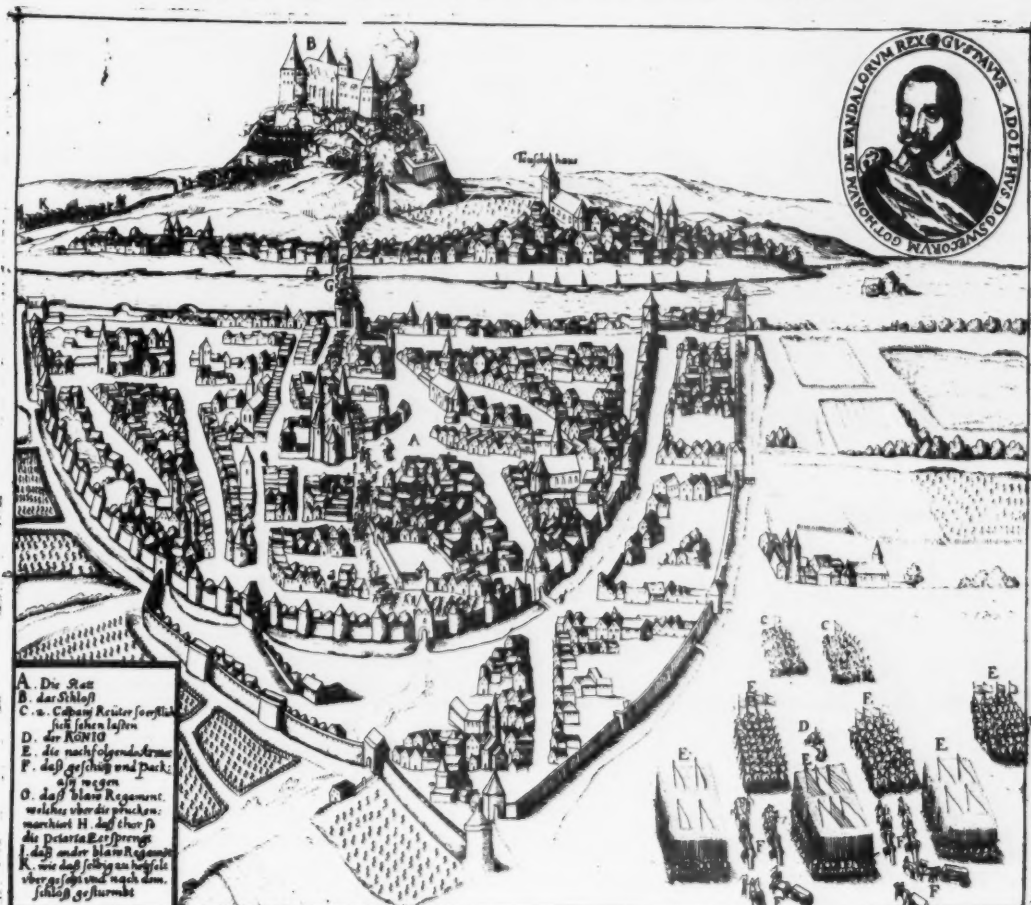
of the Breitenfeld broadsides—an apparently hastily conceived panoramic scene of action on the battlefield—was published by Georg Köler, copper engraver in Nuremberg, the closest publishing center to the scene of the battle. More significant, however, is that the city was sympathetic to the Protestant cause and interested in publicizing Gustavus Adolphus' first decisive victory.

The fourth Breitenfeld broadside owes its interest to the clear designation of individual leaders and their troops. His Royal Majesty Gustavus Adolphus rides into battle at the head of a Finnish cavalry squadron and groups of Swedish pikemen and musketeers. The troops of Johan Georg of Saxony are placed under Swedish command. The Protestants are opposed by Tilly and the Imperialists, made up of many different nationalities of the Catholic League: Croatians, Austrians, and several Catholic German principalities. Swedish artillery is spread out in the foreground. These regimental guns—lighter and more flexible than those of the other contemporary armies—were an innovation of Gustavus Adolphus himself. The clearly delineated infantry squadrons and cannoners are traditionally massed on the battlefield, with the enemy armies clashing head on without protection until the sheer force of the onslaught compels one of the adversaries to take flight.

The next two broadsides describe the relatively easy conquest of Würzburg by the advancing Swedes. Gustavus Adolphus is ready with his troops outside the city walls. As the narrative unfolds, his blue regiments enter the city and in three hours take over the bishopric and its castle on the heights above the city. Both broadsheets feature a portrait of the king of Sweden and show the invading Protestant troops in a favorable light.



**Bründelicher Bericht / von Eroberung der Stadt vnd des  
Schloß Würzburg im Land zu Francken/ im October dieses 1631. Jahrs.**



In solchem Habit Gehen die 800 In Stettin angekommen Irrländer  
oder Irren.



Es ist ein Starckes dauerhaftigs Volek, behüfft sich mit geringer speiß hatt es nicht brodt so Essen sie  
Würtzein, Wans auch die Notdurfft erfordert Können sie des Tages Über die 20 Teütscher  
meilweges lauffen, haben neben Musqueden Ihre Bogen und Köcher und lange Messer.

1 6 3 1

Irish mercenaries arrive in Stettin to fight with Swedish  
Army. No. 39.

A delightful newsheet announcing the arrival of Irish mercenaries in Stettin to fight under the Swedish flag has all the elements of modern journalistic reporting, with its focus on foreigners from a land beyond the sea, their unique costume, and their archaic weapons. These Irish soldiers are reported to be strong, tenacious, and able to run 20 miles in a day if need be.

Kürzer Bericht von Eroberung der Cüefffüßlichen Stadt München.



Demnach ist Kon. May: in Schweden am iahre 1672. den 26. May von der Stadt freisings  
 aufgebrochen, vnd mit der ganzen Armada auff die Stadt München gerückt, in  
 meinung die selbe mit gewalt zu überwinden. Welcher doch die her schafft in der  
 Stadt vermisst. Haben sich deswegen samptlich entschloß, das man sich in May  
 gütwillig ergern lies, das auff al bald amordnung gericht, vnd durch die Olt.

Altisten Heizen der Stadt die Schmelz sammt dem gehorsam zu May<sup>en</sup> entgegen  
getragen worden, und dieselben mit ock und vielstuck übermurt wies son May<sup>en</sup>  
übergeben, darauf der Rung dieselbe mit accord in Genaden auff und angeno-  
men, undgen zu di in die Stadt mit viel lusten und freuden eingezogen, alda man ein  
grossen schatz an Proviant und Riege thünlich gefunden, so vill dazum in Ruge.

In a carefully executed engraving Gustavus Adolphus arrives in Munich as a conquering hero. He is greeted by the elders of the city, who, kneeling before the king, offer him the keys of the city and their dutiful allegiance, while a retinue of German counts and dukes looks on. The decision to surrender was made under duress to save the city from total destruction by the seemingly invincible invaders.

The Swedish conquest of Freystadt is pictured in a broadside published in Augsburg by Johan Jerg Manasser, copper engraver. The scene shows a spirited cavalry charge on the city. As great billows of smoke rise from the ruins, the conquerors leave the city taking with them bountiful booty in food supplies, hidden there for the Imperial and Bavarian armies, including

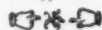
*Gustavus Adolphus occupies Munich. No. 41.*

Kurtze Beschreibung  
**Der Freystatt im Hertzogthumb Fran-**  
 ken gelegen/ wie dieselbe von Ihr Königl: Mayestät Erobert  
 vnd Eingenommen.



**A**Nno 1632. den 9. Augusti haben  
 Ihr Königl: Mayestät den Obr:  
 sten Thubald mit etlichem Volck  
 nach Freystatt/ ein Meil von Neumarkt/  
 allda der Kayf: vnd Bayrischen Proviand:  
 hauß commandirt, als Er nun selbst  
 auff die erste Schildwacht in der Nacht  
 kommen/ hat Er sich/ Proviand abzuholen/  
 für Kayserlich außgeben / also die Schilde:  
 wachen hinweg genommen / darauff zu:  
 gleich mit Petorden vnd Sturmältern  
 angesetzt/ das Stadtlin erobert / was man  
 angetroffen/ wider gehawt/ vber 1000. Wä:  
 gen mit Brot vnd allerley Sachen gefun:  
 den/ die Statt geplündert/ in 900. Stuck  
 Viech/ vnd 300. Pferde darvon gebracht/  
 hernach das Rathhaus/ darinnen viel Ge:  
 traide gewest/ Spital vnd andere Häuser/

ausgeldert/ vnd in Brandt gesteckt/ Zierlin  
 als der König vernommen/ daß sieben der be:  
 sten Regiment/ Freystatt zu succurieren,  
 im Anzug/ ist Er mit dem meisten Volck auß  
 dem Läger gezogen/ solche hinder Mündel:  
 heim angetroffen/ vnd selbst den Angriff ge:  
 thon/ geschlagen vnd zertrennt/ daß etlich  
 hundert / darunder der Obrist Proviand:  
 meister Blaurer/ gebliben: vil/ auch der O:  
 brist Spatz/ neben andern Officieren/ ge:  
 fangen worden / Aufss Königs seiten/ ist  
 neben etlich wenigen der Obrist Rieß/ vnd  
 2. Cammer Juckern gebliben/ Vnd obwoln  
 Ihr Königl: Mayest: gestern spat ins Läger  
 kommen/ haben sie doch noch Bettsünde  
 vnd Dancksagung halten  
 lassen.



Getruckt zu Augspurg/ bey Johann Ierg Mannasser Kupfferstecher/  
 Wonhafft auffm Creutz.

a thousand wagonloads of bread, nine hundred cows, three hundred horses, and grain supplies stored for a long siege. The reporter ends his dispatch by pointing out that although the king returned to camp very late, he had prayers of thanksgiving said for the day's victory.

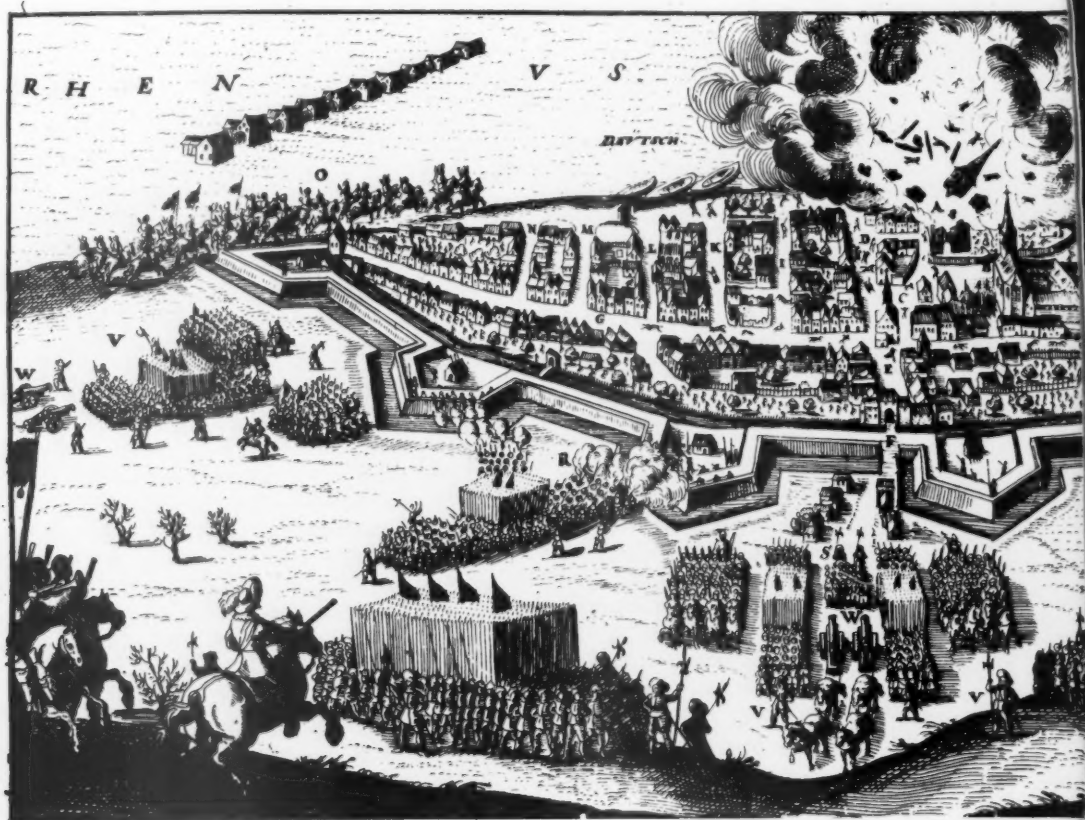
A related broadside presents a topographic view of the countryside dotted with Wallenstein's forces trying to retrieve their supplies from the hands of the Swedes. The account of the battle and the enumeration of the large haul of booty verifies, for the most part, the information of the earlier broadsheet. This second broadsheet also originated in Augsburg, but it was published by Wolfgang Kilian. The Hauslab album contains still a third print which shows Wallenstein's encampments and

the advance of his troops toward Freystadt, which has just been set on fire by the Swedes.

Gustavus Adolphus marched from victory to victory in the Rhineland and Bavaria. The Catholic armies were trying to press for a decisive battle at Nuremberg but the denuded countryside forced the warring parties to wait for a more advantageous location for a major confrontation, which finally took place at Lützen on November 16, 1632. It was here that Gustavus Adolphus lost his life on the battlefield. With him the Protestant cause lost its major champion. The Swedish army, however, continued his campaign under several different leaders appointed by Axel Oxenstierna, who ruled Sweden as chancellor during the childhood of Queen Christina, heir to the throne.



Abbildung der Fortification zu Deutsch, sambt deß daselbs durch die &  
 A. Kirch S. Urban gesprengt. B. die Apleij. C. das Rathaus. D. die Freyheit. E. Bruckerstrass. F. Brucker Pfort. G.  
 L. Fahrgass. M. Fischergass. N. Blumengass. O. P. anfall der Reitterrey. Q. anfall der Engliſchen. R. anfall des gelbe  
 Soldaten welche die Schwedischen mit sich hinweg geführt. V. Abzug der Schwedischen



Baudissin attacks Deutz on the Rhine. No. 40.

medischen geschenehen Einfalls. 1632.  
 ergangst. H. als Kuchst. I. Schwibergst. K. Belpertst.  
 ment. S. z. 20. Gefangne von den Einischen.  
 fch im fecht gehalten. N. Schwedische Stuck.



Our next broadsheet tells of an attack on the fortified town of Deutsch (Deutz), across the Rhine from Cologne. The print is based on a more elaborate version, attributed to Merian, which shows the Cologne skyline across the river. Here, again, simultaneous pictorial presentation shows the arrival of Saxon General Baudissin, the explosion at St. Urban's church, where the Swedes had stored their powder, and the withdrawal of the Swedish troops with some two hundred prisoners taken in the battle.

The Protestant armies were now spread out from the Rhineland and Swabia to Lower Saxony and Westphalia. Our next broadsheet glorifies a victory on the Danube by Duke Bernhard of Saxe-Weimar. This military leader had joined the Protestant cause, first serving Christian IV of Denmark, later Gustavus Adolphus. At the moment of the king's death at Lützen, he took command of the Swedish troops and forced Chancellor Oxenstierna to grant him Franconia as a fiefdom for his services to the Swedish crown.



*Bernhard of Weimar conquers Regensburg. No. 52.*

The broadsheet depicts proud Duke Bernhard on horseback. Two putti hover over him holding a victory wreath above his head. Two others bear the message "Soli Deo Gloria 1633" to symbolize the righteousness of Bernhard's victory. A topographic view of Regensburg fills the background. Major churches and monasteries are keyed to explanations in a cartouche signed "Lucas Schnitzer sculpsit," a Nuremberg engraver. The Hauslab album contains two copies of the print with slightly different accounts of the events of the siege. But both include the 10 articles of surrender signed by representatives of the two armies.



Ferdinand II kept sending urgent messages to Wallenstein to halt the Swedish advance in Bavaria. But Wallenstein seemed strangely reluctant to follow the orders of his emperor. Suspected of treasonous conspiracy he was murdered by his own men in 1634. The emperor then appointed his son, Ferdinand III, king of Hungary and Bohemia, as commander in chief of the Catholic forces.

Shown in the broadside is the young king on horseback surrounded by symbolic allusions to his life and the changing fortunes of the Catholic troops under his and General Gallas' command in Southern Germany. A putto is blowing his horn declaring "Sequor omnia tanta" (I follow these great signs), as the Habsburg carriage, pulled by eagles carrying the coats of arms of Hungary and Bohemia, moves on a heavenly road toward a triumphal arch marked "Pietate", symbolizing Ferdinand's devotion to the Catholic cause. In the right foreground the three kneeling female figures personify Regensburg, Donauwörth, and Nördlingen, three Bavarian cities triumphantly reconquered from the Protestants. "Learn the justice of history" is written on the back of one of these figures.

Prince Ferdinand of Spain, the Cardinal Infante, and 20,000 of his troops arrived to reinforce the army of his Habsburg cousin, Ferdinand III, and General Gallas. The stronger combined army won a decisive battle at Nördlingen. This event gave impetus to a new alignment of political powers in Europe because France now saw itself forced openly to come to the aid of the enemies of the Habsburgs. This "relation," or report, is signed with the monogram of Marx Anton Hannas of Augsburg and, like many of these broadsheets, concludes with a fervent prayer for peace in the German lands.

After the Protestant catastrophe at Nördlingen, many of the former Swedish allies made peace with the emperor. The most important of these was Saxony, which now joined the Imperialists.

The French period of the war started in 1634. Bernhard of Saxe-Weimar joined the French, hoping to secure Alsace for himself as reward for his services. Swedish General Banér tried to retain the free cities previously conquered in German territories. He started a new offensive in 1638.



FERDINANDVS III REX VNGARIAE ET BOEMIAE PATERNARVM COPARVM  
ARCHISTRATEGVS VICTORIOSISSIMVS.

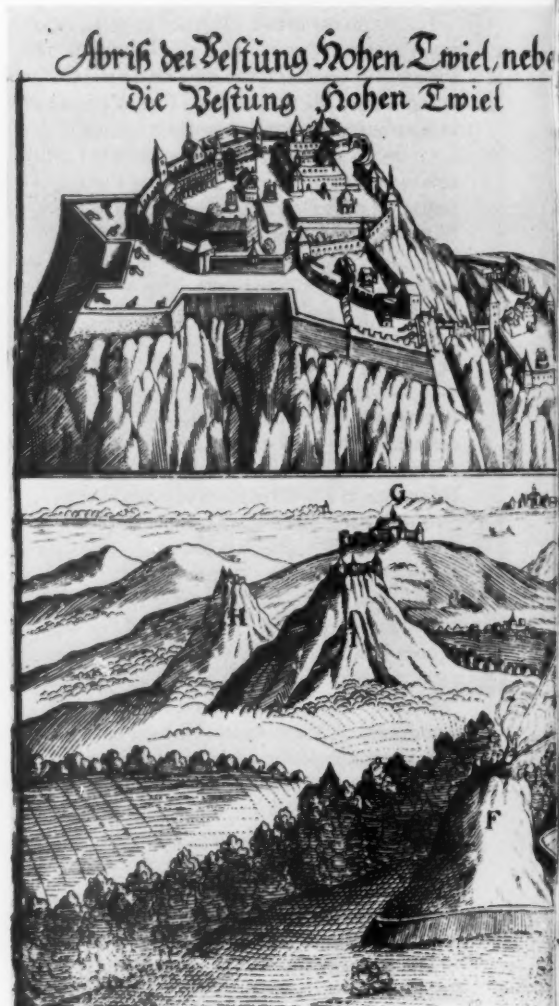
*Emperor Ferdinand III. No. 54.*

The next broadsheet describes a siege of Hohentwiel fortress on the border of Württemberg and Switzerland, a significant fort because of its strategic position between Catholic and Protestant territories. The king of Württemberg had appointed a Protestant commander for the fortress. He made frequent forays into the Catholic countryside, raiding the fields for food.

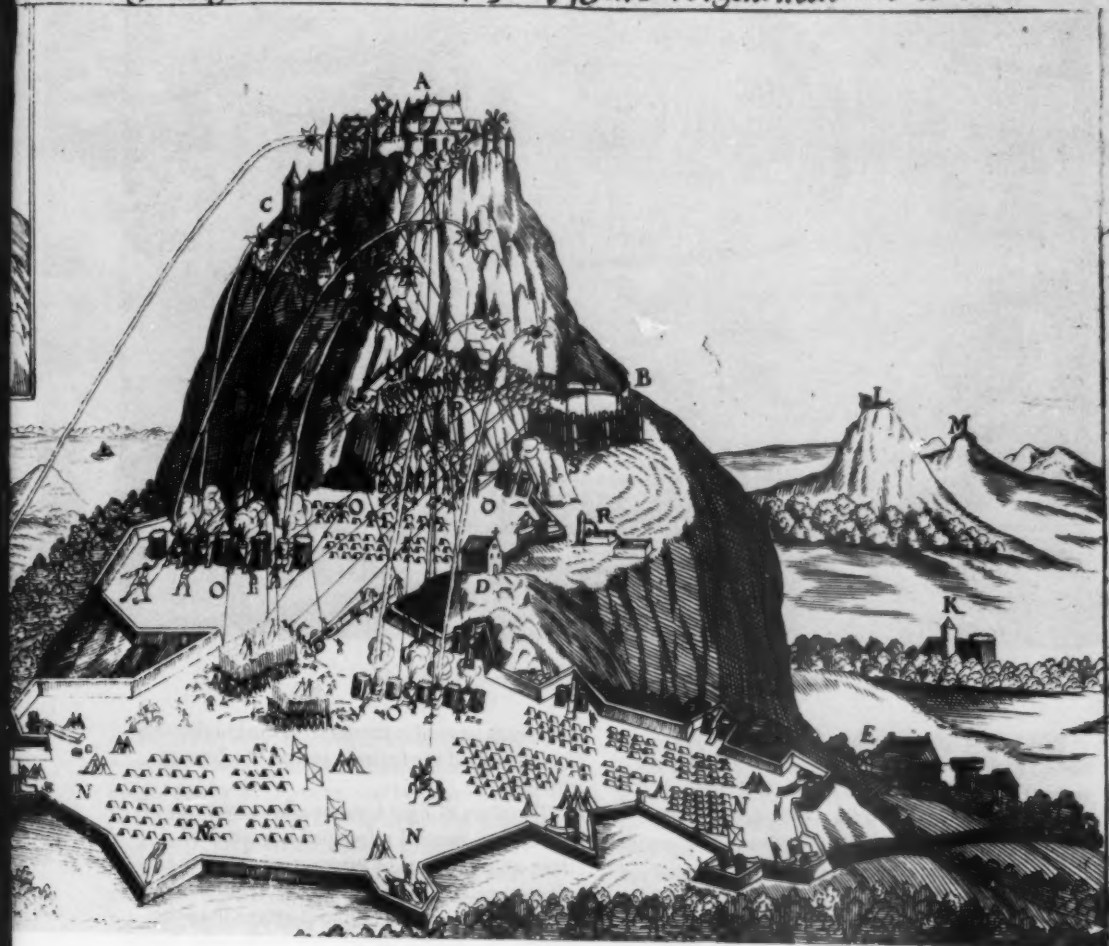
Our broadsheet shows part of the Imperial army under General von Sparr besieging the fortress. Heavy mortar fire bombards the walls of the fortifications. The siege lasted several months but it had to be given up without success when Swedish-French forces approached the area. During the long and tortuous French war, Swedish troops tried more than once to penetrate the Bohemian and Moravian territories to force the emperor into a position where he would sign a peace treaty favorable to their demands. Simultaneously, the French engaged Imperialist troops in frequent battles on the French border.

In 1642 the major action of the war moved once again to Saxony. Lennart Torstensson defeated Archduke Leopold at the Second Battle of Breitenfeld, then surprised King Christian IV of Denmark and defeated him in Holstein. Seemingly invincible, he turned toward Prague.

Torstensson gained another major victory at Jankau in 1645, defeating a Bavarian army under Johann von Werth. But when the Swedes were unable to support their army in Bohemia, they turned to the more fertile lands of Maximilian of Bavaria to find provisions for their troops.



der Belagerung so im October des 1641 Jars Vorgenommen worden.





*Siege of Eger by Swedish troops. No. 71.*

Although peace talks had been under way since 1644, the war continued unabated on several fronts. In the summer of 1647 Swedish Field Marshal Gustav Wrangel besieged Eger (Cheb) in Bohemia for 28 days. The defenders set fire to the suburbs to stop the Swedish advance. Here we see only the major buildings of the city. The Swedes bombarded the city from all sides, starting fires inside the fortifications. A steady cannonade was kept up week after week. At last the commandant was forced to surrender and pay heavy indemnities to the invaders. Special

payments were also imposed on the knights who had defended the fortress and on the Jews in the city.

The story of Eger is an excellent example of the typical siege of a fortified city assailed from all directions by enemy troops. With the advantage of reinforcement the invaders were in a position to hold out longer than the desperate citizens within the walls, who faced death by starvation. Unless saved by a miracle, they eventually had to surrender.

A similar siege took place at Memmingen





and the commandant and appointed leaders of the free city: The troops quartered in the city were to leave undisturbed with their families, flags, baggage, and weapons. The sick and the wounded were to stay behind until they were able to move, and prisoners were to be exchanged. All the wealth of the city was to be delivered to the conquerors, with indemnities to be paid by all citizens in proportion to their means.

If the Hauslab album seems to favor the Protestant position, it is not by accident. Publishing houses in free cities of the empire were preferred, since censorship there was not observed as strictly as in cities ruled by a bishop or a prince. The language on the broadsides is an evolving German, with its component of Latin and French loan words. The use of internationally recognized military terms undoubtedly helped in spreading the news among the many nationalities caught up in the Thirty Years' War.

By modern standards, the speed, accuracy, and truthfulness of this early picture journalism is remarkable. An account of the battle of Nördlingen, for instance, was being sold two weeks after the event took place.<sup>9</sup> Illustrated broadsheets were sold approximately three to six weeks after the events they recorded.<sup>10</sup> And what is more surprising is that they sometimes reached a high level of artistic competence.

Although early broadsides were printed on the same rag paper as books, fewer copies of broadsheets have survived to our day because of their ephemeral nature. Those that

have been preserved were saved by contemporary collectors, as well as later historians like Franz von Hauslab, who treasured them in chests or albums. In so doing they have made an invaluable contribution to our knowledge of early journalistic history.

## Notes

<sup>1</sup> Dard Hunter, *Papermaking Through Eighteen Centuries* (New York: Burt Franklin, 1971), p. 235 ff.

<sup>2</sup> Willy Stiewe, *Das Bild als Nachricht* (Berlin: Carl Duncker, 1933), pp. 22–31.

<sup>3</sup> Hakon Stangerup, *Avisens historie i de Lande, der skabte den: England, Frankrig, Tyskland og USA*, 2 vols. (København: Politikens Forlag, 1974), 1:48–49.

<sup>4</sup> David Bland, *A History of Book Illustration* (London: Faber and Faber, 1969), pp. 111–13.

<sup>5</sup> Wilhelm L. Schreiber, "Die Briefmalerei und ihre Mitarbeiter," in *Gutenberg Jahrbuch 1932* (Mainz: Gutenberg-Gesellschaft, 1932), pp. 53–54.

<sup>6</sup> Stig Boberg, *Pressens historia* (Stockholm: Almqvist & Wiksell, 1970), p. 29.

<sup>7</sup> Oberösterreichische Landesregierung, *Die Linzer Donaubrücken* (Linz, Oberösterreichischer Landesverlag, 1972), p. 39.

<sup>8</sup> Christoph Schorer, *Memminger Chronik* (Ulm: B. Kühnen, 1660; facsimile edition, Kempten/Allgäu: Verlag für Heimatpflege, 1964), pp. 158–82.

<sup>9</sup> Göran Rystad, *Kriegsnachrichten und Propaganda während des Dreissigjährigen Krieges* (Lund: C. W. K. Gleerup, 1960), p. 42.

<sup>10</sup> *Ibid.*, p. 160 ff.

**Broadsides of the Thirty Years' War in the  
Hauslab Album (Lot 4601) in the Prints and Photographs Division**

**A Checklist**

*Bohemian War, 1618-1623*

1620, August 4. Maximilian of Bavaria conquers Linz for Catholic League. #13. Engr.

1621, July 10. Battle at Neuhäusel. Death of the Imperialist General Boucquoi. #14. Engr. by Hanns Phill. Walch

Cities in the Lower Palatinate conquered by Ambrogio Spinola. #15. Hand-col. woodcut by Georg Kress

1621, September 27-October 14. Spanish troops besieging Frankenthal, Palatinate. #16. Engr.

1621-1622. Imperial conquests in the Palatinate under General Gonzales de Córdoba. #17. Engr.

1622, May 6. Battle of Wimpfen. Tilly defeats George Frederick of Baden-Durlach. #18. Engr.

1622, June 20. Battle of Höchst. Tilly defeats Christian of Brunswick. #19. Engr.

1622, September 19. Tilly takes Heidelberg after a siege of 11 weeks. #20. Engr. by Balthasar Moncornet

1622, November 4. Mannheim surrenders to Imperialist troops after siege. #21. Engr.

\*1626, July 21-22. Linz: Austrian peasants revolt against the Imperial government in Linz. #22. Engr. by Wolfgang Kilian

*Danish War, 1625-1629*

1626, August 24-27. Battle of Lutter am Barenberge. Tilly scatters the troops of Christian IV of Denmark. #23. Engr.

\*Denotes items discussed in this article.

\*1626, August 24-27. Battle of Lutter am Barenberge. Tilly defeats troops of Christian IV of Denmark. #24. Engr.

1628, February-July. Siege of Stralsund. Catholic troops forced to withdraw from Baltic coast. #25. Engr.

*Swedish War, 1630-1634*

1631, May 20. Sack of Magdeburg. Tilly conquers the city. #29. Engr.

1631, September 17. Battle of Breitenfeld: battle order, 2 different views. #30. Engr.

1631, September 17. Battle of Breitenfeld. Swedish cavalry attacks right wing of Tilly's infantry. #31. Engr.

1631, September 17. Battle of Breitenfeld. Swedish forces and the Saxon army pursuing Tilly. #32. Engr. by Georg Köler

\*1631, September 17. Battle of Breitenfeld. Victorious Swedish forces forcing Tilly to flee. #33. Engr.

1631, October 15. Swedish troops conquer Würzburg. #34. Engr.

\*1631, October 15. Gustavus Adolphus and his army conquer Würzburg. Portrait of the king. #35. Engr.

1631, October 30. Rothenburg-ob-der-Tauber sacked by Imperialist troops. #36. Engr.

1631, December 22. Gustavus Adolphus marches into Mainz. #37. Engr.

1631, December 22. Gustavus Adolphus and his troops enter the city of Mainz. #38. Engr.

\*1631. Irish mercenaries arrive in Stettin to fight with the Swedish army. #39. Engr. by Georg Köler

- \*1632. Gustav Horn attacks Benfeld; and Deutsch on the Rhine. #40. Engr.
- \*1632, May 16. Gustavus Adolphus occupies Munich. #41. Engr.
- \*1632, August 9. Swedish troops conquer Freystadt under Colonel Dubatel. #43. Engr. by Johann Jerg Mannasser
- 1632, August 9. Bird's-eye view of Swedish conquest of Freystadt. #44. Engr. by Wolffgang Kilian
- 1632, August 9. Swedes capture Freystadt. Imperial troops conquer Alte Veste. #45. Engr.
- 1633, January 14. Imperial forces capture Kempten. #46. Engr.
- 1633, June 28. Protestant armies capture Hamelin and Oldendorff. #47. Engr.
- 1633, June 28. Swedish and Hessian troops victorious at Oldendorff. #48. Engr.
- 1633, July 31. Swedish troops victorious at Pfaffenhofen. #49. Engr.
- 1633, August 30. Swedish army captures Dachstein, Alsace. #50. Engr.
- 1633, September. Constance besieged by Swedish troops. #51. Engr.
- \*1633, November 5. Bernhard of Weimar conquers Regensburg for the Protestants. #52. Engr. by Lucas Schnitzer.
- 1633, November 5. Bernhard of Weimar conquers Regensburg for the Protestants. Portrait of the duke on horseback. #53. Engr. by Lucas Schnitzer
- \*1634, July 28–Spring 1635. Emperor Ferdinand III and his victories in the war. #54. Engr. by Marx Anton Hannas
- French War, 1635–1648*
- 1635, August 21. Swedish forces leave Sachsenhausen after the city was taken by Catholic forces. #56. Engr. by Wolffgang Kilian
- 1638, June–December. Siege of Breisach. City surrendered to Bernhard of Weimar, the Protestant commander. #57. Engr.
- 1641, March 21. Siege of Neunburg vorm Walde. Catholic troops force Swedes to leave the city. #58. Engr. by Carlo Cappel
- 1641, June 29. Wolfenbüttel besieged by victorious Swedish army. #59. Engr.
- 1641, June 29. Bird's-eye view of siege of Wolfenbüttel. The Swedish forces defeated the Imperialists. #60. Engr. based on drawing by Th. Kluge
- 1641, June 29. Battle of Wolfenbüttel, which ended in a Swedish victory. #61. Engr.
- \*1641, October 9. Imperial forces besieging Hohentwiel unsuccessfully. #62. Engr.
- 1642, October 14–November 26. Siege of Leipzig, 2d battle of Breitenfeld. Great Swedish victory. #63. Engr.
- 1643, November 24. Imperial victory over Weimar army at Tuttlingen. #64. Engr.
- 1643, January 3. French conquer Überlingen; 1644, January 20. Imperial army takes Überlingen. #65. Engr. by Andreas Aperger
- 1645, March 6. Battle of Jankau in Bohemia. Decisive Swedish victory. #68. Engr.
- 1645, August 3. Battle of Allerheim. French troops defeat Imperialists. #69. Engr.
- 1647, March 8. Swedish troops besiege Lindau but are forced to give up the siege. #70. Engr.
- \*1647, June 20–July 17. Siege of Eger by victorious Swedish troops. #71. Engr.
- 1647, September 9–November 14. Bird's-eye view of the siege of Memmingen. The Swedish troops were forced to leave the city. #73. Engr.
- \*1647, September 9–November 14. Catholic troops besiege Memmingen and force Swedish troops to vacate the city. #74. Engr. by L.S.
- 1648, October 24. Peace of Westphalia. Map of Germany. #75. Printed by Jeremia Dümmler





# The Capitol of Jefferson and Latrobe

by Virginia Daiker

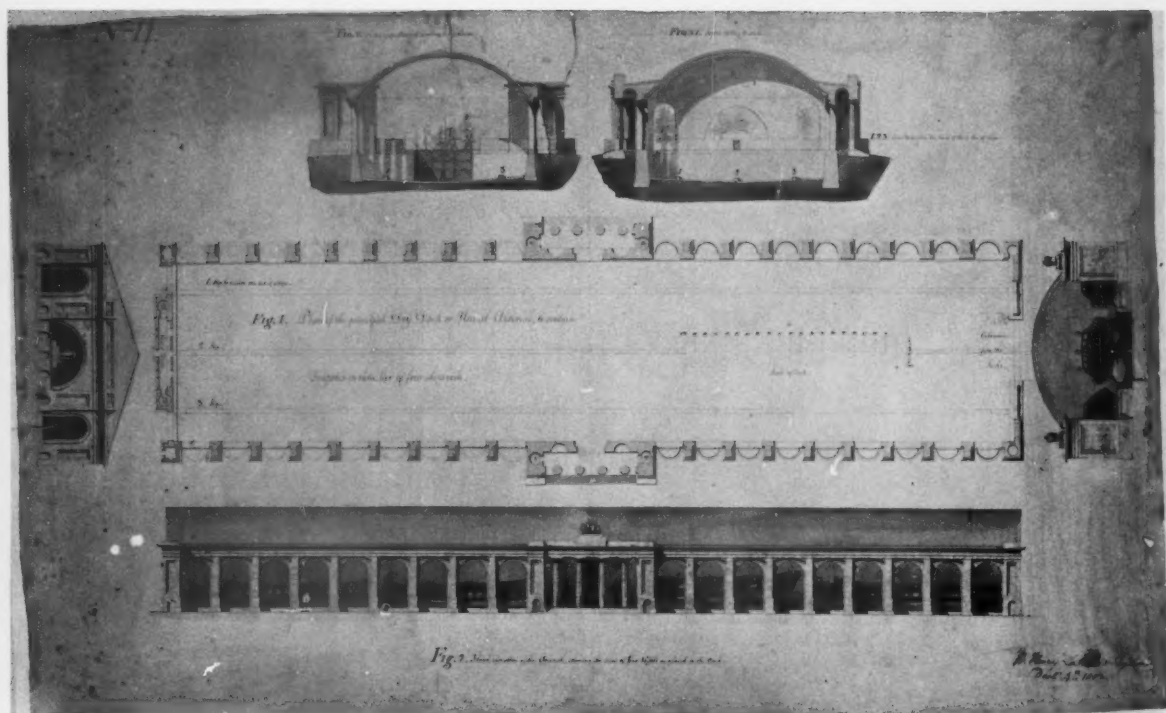
"In presenting to you this perspective of the Capitol, which I herewith leave at the President's House, I have no object but to gratify my desire, as an individual citizen, to give you a testimony of the truest respect and attachment."<sup>1</sup>

THE handsome watercolor rendering illustrated here is a gift to the Library of Congress from William Morrow Roosevelt of Whitemarsh, Pa. His grandfather Nicholas Latrobe Roosevelt found this national treasure in an old printshop in New York some years ago and acquired it for the family. It now becomes part of the Latrobe collection of more than 200 architectural drawings in the Prints and Photographs Division.

When Thomas Jefferson was inaugurated as President in 1801, he was at last in a position to press the Congress for adequate funds for the Capitol and to push for architectural planning for

*Presentation drawing of the U.S. Capitol, inscribed: "To Thomas Jefferson, Pres. U.S. B.H. Latrobe, 1806."*

Virginia Daiker is specialist in American architecture in the Prints and Photographs Division.



*"Plan of the principal Dry Dock or Naval Arsenal, to contain Frigates in three tier of four ships each." Watercolor drawing by B. H. Latrobe, December 4, 1802.*

the actual construction of the rest of the building. As the author of the specifications for the Capitol competition of July 1792, which William Thornton won in April 1793, Jefferson envisioned a noble structure that through its dignity and architectural beauty would represent the ideals of the new republic.

It was not until Jefferson had been in office for two years, however—on March 3, 1803—that any sizable appropriation was made. Within three days, Jefferson wrote to Benjamin Henry Latrobe: "Congress has appropriated a sum of \$50,000, to be applied to the public buildings under my direction. . . . The former post of surveyor of the public buildings, which Mr. Hoban held . . . will be revived. If you choose to accept it, you will be appointed to it. . . ." <sup>2</sup>

Jefferson had probably met Latrobe as early as March 1798 and knew the quality of his work,

most recently from the plans for a naval arsenal and drydocks in the Federal City, prepared in November and December 1802 by "a person of skill and experience," to use Jefferson's own words. (These drawings are in the Prints and Photographs Division.) Latrobe was in fact the only well-trained professional architect in the country. The two men had much in common. Both were trained in the classics and had a knowledge of architecture, an interest in education, and a strong ambition to build a Capitol that would be a national monument and a great artistic achievement.

During their six years of official collaboration, the amateur architect and the professional worked together, but they also had their differences of opinion. There were vigorous arguments and disagreements, mainly over questions of style, which are well recorded in their voluminous correspond-



*Benjamin Henry Latrobe. From Glenn Brown, History of the United States Capitol, vol. 1 (Washington: U.S. Government Printing Office, 1900).*

ence. For the first four years Latrobe could not afford to move his family from Philadelphia to live in Washington on his small salary of \$1,700, and Jefferson went to Monticello each year for the spring planting. Hence there were many letters back and forth from their various places of residence.

Latrobe faced difficult practical problems with the Capitol building—the lack of adequate working drawings, discrepancies between existing drawings and what had actually been built, faulty construction that had to be torn down and rebuilt, the uncertainty and delay of the yearly congressional appropriations, the tremendous difficulties of getting, and keeping, trained and dependable workmen, and the problem of securing adequate supplies of building materials at the time they were needed. Jefferson's determination to follow as closely as possible the prize-winning Thornton

design that George Washington had so admired, and his stubborn resistance to many of the changes suggested by his surveyor of public buildings, were problems of another dimension. Jefferson wrote later, "Another principle of conduct with me was to admit no innovations on the established plans, but on the strongest grounds."<sup>3</sup>

The major source of disagreement concerned the manner of covering and lighting the House of Representatives chamber in the south wing. Details such as this had not been resolved in the Thornton designs. Jefferson wanted a ceiling similar to the one he had seen in Paris in the Halle aux Blés, which he considered "the most superb thing on earth." It was constructed of great circular ribs—made up of small fir beams pegged together—which curved out and down from the center of the dome, the spaces in between being glazed, giving the effect of a radiating sunburst. Latrobe, on the other hand, argued for a "Lantern," or cupola, with vertical frames of glass, for he was considering practicality and comfort as well as beauty. The degree and quality of light and its appropriateness for the legislative chamber, heat and moisture condensation inside, accumulation of dirt and snow on the skylights, and breakage and consequent leaks constituted major problems in Jefferson's proposed ceiling.

The President appeared to yield, writing on September 8, 1805, "I cannot express to you the regret I feel on the subject of renouncing the Halle au bled lights of the Capitol dome. That single circumstance was to constitute the distinguishing merit of the room, and would solely have made it the handsomest room in the world without a single exception. . . . The only objection having any weight with me is the danger of leaking. . . . I leave therefore the decision on the abandonment of the idea entirely to yourself, and will acquiesce in that."<sup>4</sup>

Five days later Latrobe answered, "I cannot possibly venture to decide the point of the Halle aux Blés lights of myself. . . ." But, on the very same day he wrote to John Lenthall, his clerk of the works:

The President very reluctantly gives up the skylights to my decision, which is placing me in a most unpleasant situation. I shall therefore let them lie over till it is absolutely necessary to decide, and then my conscience and my common sense I fear will reject them in spite of my desire to do as he wishes. . . .<sup>5</sup>

On October 23 he wrote: "I am very unfortunate to be obliged to oppose the man I most respect, and ought to obey, in so many points. I have, however, a queer scheme of lighting the House of Representatives which will please him."<sup>6</sup>

The new scheme proposed the substitution of five rectangular panel lights—to be spaced in each of the interstices between the great structural ribs of white pine—for each long glass skylight area. By this method the number of joints would be greatly reduced, and each panel of glass could be framed in wood on three sides with the fourth left free for drainage. Apparently this satisfied Jefferson, who wrote that "it would be beautiful . . . and a more mild mode of lighting, because it would be an original and unique."<sup>7</sup>

A drawing of this new arrangement, prepared for Lenthall's use, is dated November 28, 1805. Careful scrutiny shows, in addition to the panel lights, an octagonal frame on the center of the roof, with instructions that say it "must be made of Scantling sufficient to carry a Lanthorn if necessary."

By the summer of 1806 the south wing construction was ready for the dome ribbing, but the plate glass that had been ordered from Hamburg, Germany, the previous December had not arrived. Writing to Jefferson on August 27, Latrobe again gave notice that he was directing Lenthall to construct a "temporary" lantern that would be quickly placed over the center of the hall if the glass did not arrive before the onset of winter. On September 15 Lenthall reported that the framing for the cupola was ready. But it was not until October that Jefferson learned that the carpentry work for the skylights had not been touched and that "temporary" lantern was a misnomer. His displeasure is evident in a letter to Lenthall dated October 21: "The skylights in the dome of the House of Representatives' Chamber were a part of the plan as settled and communicated to Mr. Latrobe . . . they must be immediately prepared. . . ."<sup>8</sup>

Latrobe apologized, explaining that he had not wished to proceed with expensive construction until the glass had arrived. But he still persisted in his arguments and objections: "I am convinced by the evidence of my senses in innumerable cases, by all my professional experience for nearly

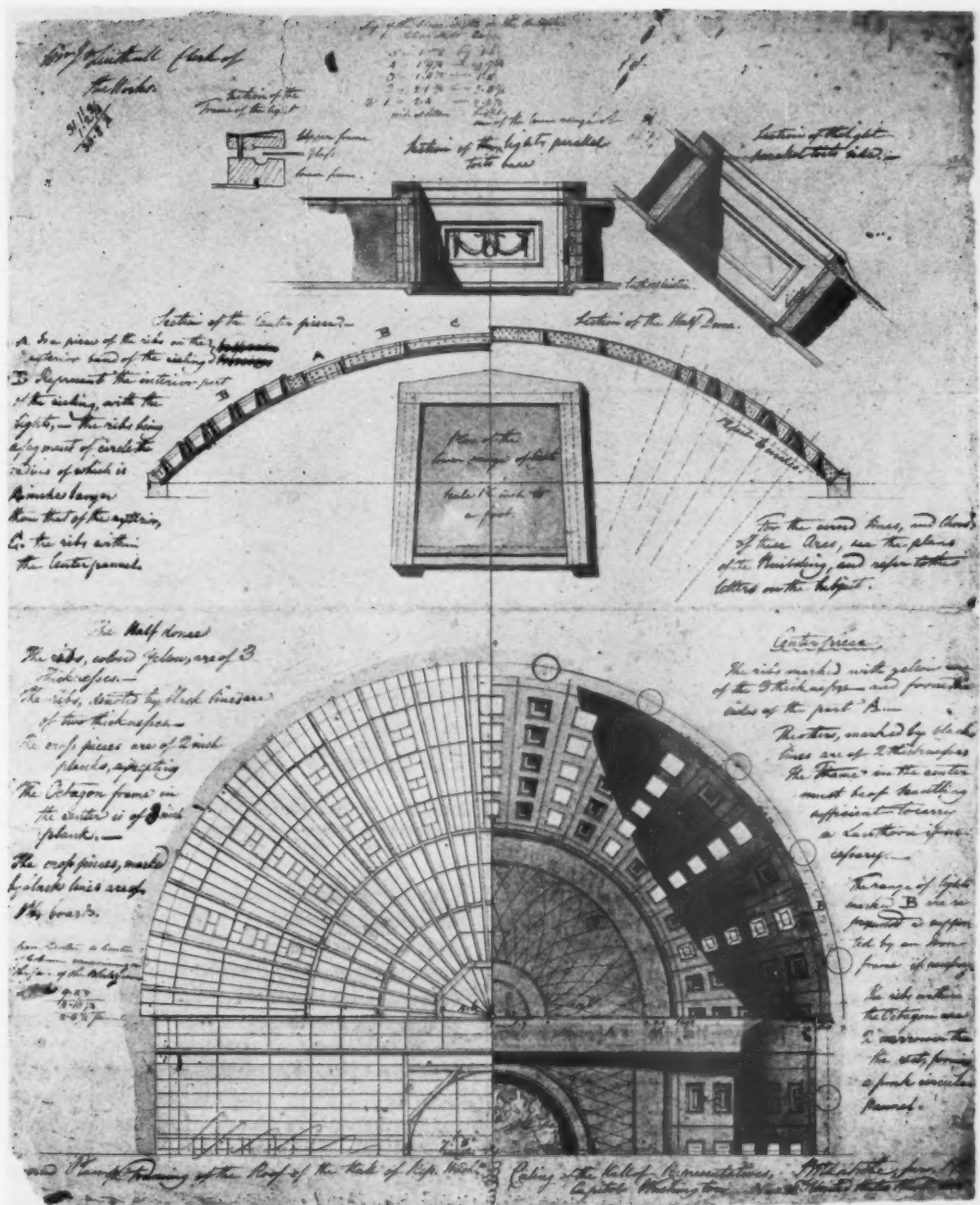
20 years, and by all my reasonings, that the panel lights must inevitably be destroyed after being made . . ." (October 29, 1806).<sup>9</sup>

The President's orders were obeyed, nevertheless, and at least half the roof had received its frames by mid-November. It was probably about this time that Latrobe completed for Jefferson the impressive presentation drawing of the Capitol, showing the building finished as he envisioned it, with the central domed rotunda, a splendid front portico, and cupolas over both the Senate and House wings. One can speculate about Latrobe's purpose in preparing the drawing. Was it a peace offering or subtle propaganda? He had been planning the drawing for several months, for he had written to Lenthall from Philadelphia on September 1, 1806, "I must beg Mr. [Robert] Mills to make a plan of the whole front of the Capitol & one side preparatory to my perspective view."<sup>10</sup>

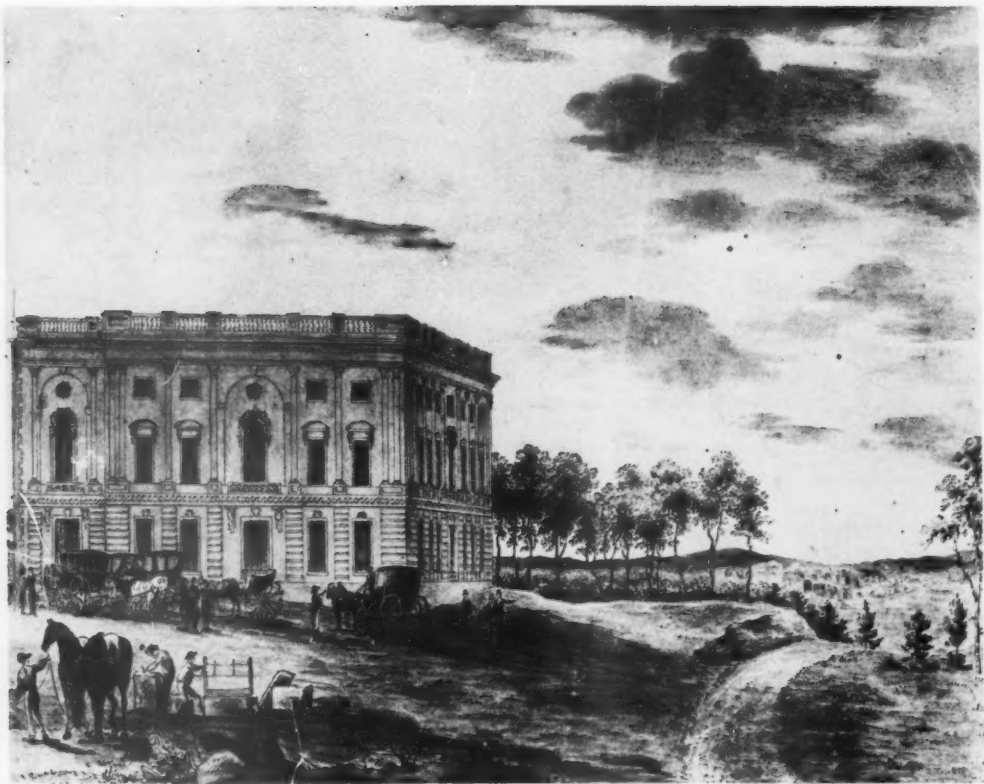
The letter transmitting the drawing to President Jefferson, quoted at the beginning of this article, is dated 1806, on the 17th, but the month—presumably November—is omitted. Latrobe continues, "If I had had a good view of Monticello I would rather have employed my pencil upon that. . . . But as I had no other choice and am not satisfied with Mr. Mill's view of your house I have been obliged to chose a subject in which the President of the United States may perhaps have more interest than the individual—I beg therefore that you will please to accept the drawing as a contribution to the drawings of your own house. I shall try to make a companion to it, from Mr. Mills drawing of Monticello during the winter. The frame will follow in a few days. . . ."<sup>11</sup>

Could this be the drawing referred to in Jefferson's letter to Latrobe of April 22, 1807? "It is with real pain I oppose myself to your passion for the lantern, and that in a matter of taste, I differ from a professor in his own art. . . . You know my reverence for the Graecian & Roman style of architecture. I do not recollect ever to have seen in their buildings a single instance of a lantern, cupola, or belfry. . . . one of the degeneracies of modern architecture. I confess they are most offensive to my eye, and a particular observation has strengthened my disgust at them. In the projet for the central part of the Capitol which you were so kind as to give





*Latrobe's plan for the framing of the roof of the "Hall of Representatives."  
Watercolor drawing, November 28, 1805.*



*The north Senate wing of the Capitol in 1880. Watercolor drawing by William Russell Birch.*

me, there is something of this kind on the crown of the dome. The drawing was exhibited for the view of the members, in the president's house, and the disapprobation of that feature in the drawing was very general."<sup>12</sup>

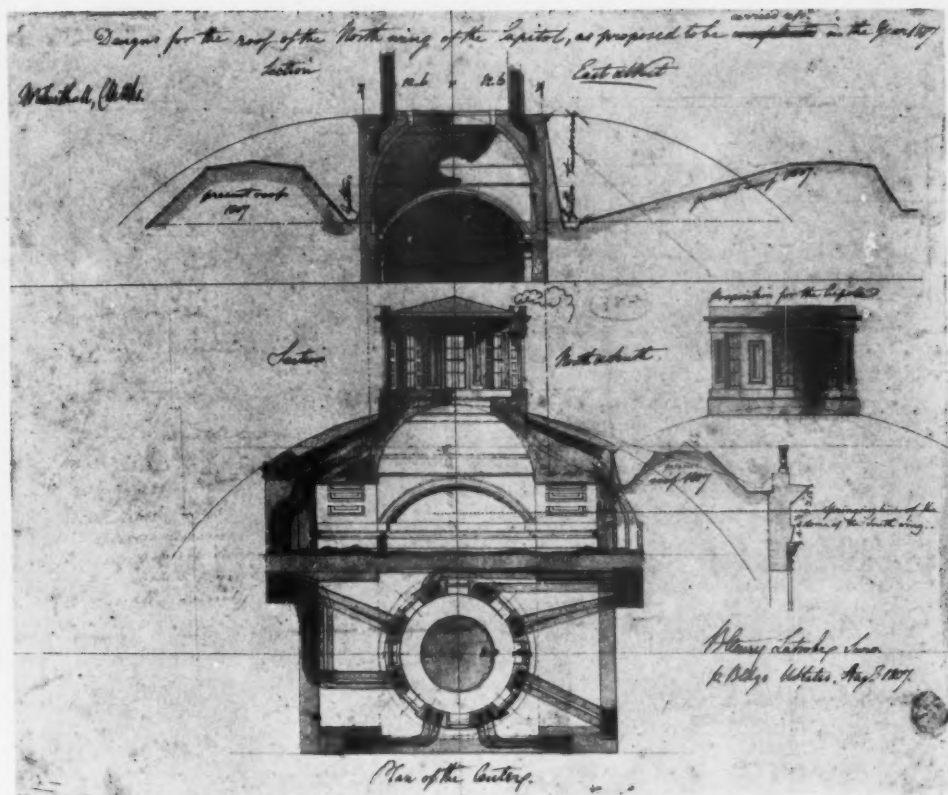
Latrobe replied on May 21: "In respect to the panel lights, I am acting diametrically contrary to my judgment. . . . In respect to the general subject of cupolas, I do not think that they are *always*, nor even *often*, ornamental. . . . I cannot admit that because the Greeks and Romans did not place elevated cupolas upon their temples, they may not when necessary be rendered also beautiful. . . . It is not the *ornament*, it is the use I want."<sup>13</sup>

Work progressed during the summer, and Latrobe reported to the President on August 13:

"My whole time, excepting a few hours now and then devoted to the President's House, is occupied with drawing and directions for the north wing, in the arrangements for which I am pursuing the eventual plan approved and presented by you to Congress at the last session, and in pushing on the work of the south wing."<sup>14</sup>

Latrobe also prepared some designs for a cupola for the north wing, proposed to be carried up in 1807, which he felt was necessary to take care of the chimneys. Jefferson's reply was prompt: "I like well all your ideas except that of introducing a cupola to cover the chimnies. . . . It is evident that a cupola on the one wing necessarily calls for a corresponding one on the other. I need not here repeat the objections to that."<sup>15</sup>

Glass was at last obtained—from England—



"Designs for the roof of the North wing of the Capitol," including a "Proposition for the Cupola." Watercolor drawing by B.H. Latrobe, August 1807.

and the final glazing and puttying was completed in October 1807 in time for the opening session of Congress, sans cupola.

Latrobe's ideas prevailed in the end, however, for after the War of 1812 he was hired to rebuild the Capitol and, as Jefferson was no longer President, was able to construct his cupolas on both wings. They may be clearly seen in the Plumbe daguerreotype of ca. 1846.

Despite all difficulties and disagreements, Latrobe and Jefferson remained friends, with a high regard for each other. On May 11, 1805, Latrobe wrote to Lenthall that Jefferson "is one of the best hearted men that ever came out of the hand of Nature and has one of the best heads also. . . . As a man, I never knew his superior in candor, kindness, and universal information; as a political

character he has not his equal anywhere in patriotism, right intentions, and uniform perseverance in the system he has conceived to be the most beneficial for his country."<sup>16</sup>

In his report to the President on August 13, 1807, Latrobe stated: "Your administration, sir, in respect of public works, has hitherto claims of gratitude and respect from the public and from posterity. It is not flattery to say that you have planted the arts in your country. The works already erected in this city are the monuments of your judgment and of your zeal and of your taste."<sup>17</sup>

Jefferson likewise complimented Latrobe, writing to him on April 14, 1811, "Besides constant commendations of your taste in architecture, and science in execution, I declared on many and all

occasions that I considered you the only person in the United States who could have executed the Representative chamber . . . ,"<sup>18</sup> and again on July 12, 1812, ". . . the Representatives' Chamber will remain a durable monument of your talents as an architect. . . . I shall live in the hope that the day will come when an opportunity will be given you of finishing the middle building in a style worthy of the two wings, and worthy of the first temple dedicated to the sovereignty of the people, embellishing with Athenian taste the course of a nation looking far beyond the range of Athenian destinies."<sup>19</sup>

### Notes

<sup>1</sup> Latrobe to Jefferson, [November] 17, 1806, Latrobe Papers, Manuscript Division, Library of Congress.

<sup>2</sup> Jefferson to Latrobe, March 6, 1803, in Glenn Brown, *History of the United States Capitol*, 2 vols. (Washington: U.S. Government Printing Office, 1900-1903), 1:32.

<sup>3</sup> Jefferson to Latrobe, April 14, 1811, in *Thomas Jefferson and the National Capital, Containing Notes and Correspondence . . . , 1783-1813*, ed. Saul K. Padover (Washington: U.S. Government Printing Office, 1946), p. 469.

<sup>4</sup> Jefferson to Latrobe, September 8, 1805, District of Columbia Letters and Papers on the Site and Buildings

for the Federal City, Manuscript Division, Library of Congress.

<sup>5</sup> Latrobe to Jefferson, and to Lenthall, September 13, 1805, Latrobe Papers.

<sup>6</sup> Latrobe to Lenthall, October 23, 1805, Latrobe Papers.

<sup>7</sup> Jefferson to Latrobe, October 31, 1806, District of Columbia Papers.

<sup>8</sup> Jefferson to Lenthall, October 21, 1806, Latrobe Papers.

<sup>9</sup> Latrobe to Jefferson, October 29, 1806, Latrobe Papers.

<sup>10</sup> Latrobe to Lenthall, September 1, 1806, Latrobe Papers.

<sup>11</sup> Latrobe to Jefferson, [November] 17, 1806, Latrobe Papers.

<sup>12</sup> Jefferson to Latrobe, April 22, 1807, in Padover, *Jefferson and the National Capital*, pp. 386-87.

<sup>13</sup> Latrobe to Jefferson, May 21, 1807, Latrobe Papers.

<sup>14</sup> Latrobe to Jefferson, August 13, 1807, Latrobe Papers.

<sup>15</sup> Jefferson to Latrobe, September 20, 1807, District of Columbia Papers.

<sup>16</sup> Latrobe to Lenthall, May 11, 1805, Latrobe Papers.

<sup>17</sup> Latrobe to Jefferson, August 13, 1807, Latrobe Papers.

<sup>18</sup> Jefferson to Latrobe, April 14, 1811, in Padover, *Jefferson and the National Capital*, p. 469.

<sup>19</sup> Jefferson to Latrobe, July 12, 1812, in Padover, *Jefferson and the National Capital*, p. 471.





*Some Still Fragments  
of a Moving Past*

# Edison Films in the Library of Congress

by Paul C. Spehr

ARTICLES about films in the Library's collection have appeared from time to time in newspapers and other journals, as well as in the *Quarterly Journal*. Such parts of the Library's film holdings as the American Film Institute collections and the paper print collection are familiar to many film scholars. Other treasures in the collection, however, have not had wide exposure and should be better known. One of the more unusual collections is the residue of material sent during the late 19th century to register copyright ownership of various motion pictures being made by pioneer companies. This article will describe the earliest material received from one of these companies, that belonging to Thomas Alva Edison.<sup>1</sup>

Movies have always been considered a special creation of the 20th century, and it is true that those qualities of artistry which accrue to the cinema are products of men working in this century. But the basic elements of moviemaking—cameras, projectors, photographic film, and the knowledge of visual phenomena—were largely the development of 19th century men possessed with the curiosity, perseverance, audacity, and ingenuity to create a host of new wonders that were to change the world radically. Contem-

porary with the development of the movies was that of the electric light, the phonograph, the typewriter, the telephone, the automobile, and a myriad others. Waiting in the wings were the airplane, the radio, and television.

By the 1890's there were innumerable inventors—some scientists, some tinkerers—all hoping to solve new problems or develop new wonders. Certainly the most successful of these scientist-tinkerers was Thomas A. Edison, a man who in many ways fulfilled the dreams shared by thousands of other ambitious people who were certain that they could change the world for the better. In 1886 Edison moved from Menlo Park to a new and more advanced research laboratory in West Orange, N.J., and shortly thereafter, in 1887 or 1888, he set to work on the problem of making still photographs appear to move. The project was assigned to William Kennedy Laurie Dickson, an electrician and photographer, who had worked for Edison since the early 1880's.<sup>2</sup>

The original conception of the motion picture was that it would serve as companion to the phonograph. Edison repeated this idea numerous times: "In the year 1887 the idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two, all motion and sound could be recorded and reproduced simultaneously."<sup>3</sup> There were serious public statements about presentation of complete grand operas and opening new visual vistas to the remote and isolated communities of the world.<sup>4</sup>

## PREVIOUS PAGE:

*Wine Garden Scene. October 23, 1896. Early movie audiences were entertained by very simple subjects. No further action is recorded of this scene, but their toast survives the drinkers.*

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However ambitious Edison may have seemed in public, in West Orange there appears to have been a mixture of caution and frustration (perhaps even failure) which led to unexplainable delays in completion of the project. In later years Dickson insisted that he projected images with sound for Edison upon his return from Europe in the fall of 1889,<sup>5</sup> but it was not until 1894 that a commercial motion picture machine, the Kinetoscope, was publicly shown, and this was a coin-operated, wooden box in which a film was viewed by one person at a time. The Edison company did not project films for large public showings until April of 1896, a date that comes after public screenings by the Lumières in France, the Lathams in New York City, Jenkins and Armat in Atlanta, Ga., Friese-Greene and R. W. Paul in England, and several others. The machine used by Edison was actually an adaptation of the Armat-Jenkins machine.<sup>6</sup>

Despite this delayed development and the rapid appearance of international competition, it was the Edison name that the public associated with the movie. The world had come to expect new developments from Edison and was more than willing to acknowledge his proprietary

Mr. Edison at Work in his Chemical Laboratory. June 5, 1895. This is one of the earliest known films of Edison. Although there is a sincere attempt to make it appear that it was shot in the chemical laboratory at West Orange, it was really shot in the Black Maria. On the right hand side of the picture one can see the same rails which appear in *Parisian Dance*.

claim for the invention of the motion picture, despite the existence of many a rival, several of whom were very well known. At any rate, it was Edison who received the credit during the early years of the cinema, a credit which he was not loath to accept.

Edison, a complex man, was cannily aware of the marketability of his name, reputation, and legend. However reluctant Edison was during the inventive stages, once the business organization began to develop the commercial aspects of the motion picture it became very protective of the company's product. Patents were systematically claimed, and suits were frequent. The legal files of the corporation were to become one of its largest legacies.

Production of motion pictures was something unusual for a company whose principal product

was mechanical and practical. The closest parallel to it within the Edison organization was the phonograph company, which was settled at West Orange and was particularly dear to Edison. The company manufactured phonographs, but to sell them it was necessary to have recordings as well, so they made recordings. The same was true of the motion picture business. The Edison interests were particularly concerned with producing Kinetoscopes and projectors, but to sell machines there must be films, so a studio was built and films were made.

The studio was a wood and tar-paper structure that was quickly dubbed the "Black Maria" by the staff<sup>7</sup> and which became dear to the Edison employees as well as to almost everybody who dealt with the Edison motion picture enterprises. It was picturesque, if ugly, and seemed remarkably appropriate to this awkward, insecure new industry. The building was built in 1891, but it was not until October 1893 that the Edison company took steps to protect their legal rights to their motion picture films, and then the action was taken by W. K. L. Dickson,<sup>8</sup> not by Edison or his legal representatives. Over the next 13 months, Dickson registered five motion pictures for copyright:

*Edison Kinetoscopic Records*. October 6, 1893.

*Edison Kinetoscopic Record of a Sneeze*, January 7, 1894. January 9, 1894.

*Edison Kinetoscopic Records*. April 9, 1894.

*Souvenir Strip of the Edison Kinetoscope* (Eugene Sandow, the Modern Hercules). May 18, 1894.

*Corbett and Courtney Before the Kinetograph*. November 17, 1894.

These represent the earliest motion pictures known to have been registered for copyright. Of the five, pictorial records survive for two—*Edison Kinetoscopic Record of a Sneeze*, which has become known as *The Sneeze*, or *Fred Ott's Sneeze*, and *Souvenir Strip of the Edison Kinetoscope*. In both cases, the item sent was not the motion picture as it would have run in the Kinetoscope but frames from the motion picture

selected and printed as positive prints on paper and mounted on cardboard.

It is not difficult to establish that these are not the first motion pictures made, nor are they the first films shown to the public. Terry Ramsaye in *A Million and One Nights* reprints an 1894 catalog of Raff & Gammon, who were Edison concessionaires, which lists 53 titles but nothing resembling those mentioned above.<sup>9</sup> Gordon Hendricks, who has painstakingly researched the work of W. K. L. Dickson in his three books *The Edison Motion Picture Myth*, *The Kinetoscope*, and *Beginnings of the Biograph*,<sup>10</sup> identifies numerous earlier titles, and Dickson himself reproduces a number of frames from other films in *The Life and Inventions of Thomas Alva Edison*. Let us put to rest any claim that *The Sneeze* is the first film ever made.

There is nothing in the material sent to the Library to indicate a motive for registration of these particular films, but the fact that the two for which we have surviving material were not projectable motion pictures may indicate that some other commercial purpose may have been foreseen. At any rate, the page of 12 photo frames of strong man Eugene Sandow looks distinctly like the sort of souvenir item that had been marketed for many years. The sheet even contains a reference to Dickson's book *The Life and Inventions of Thomas Alva Edison* and may have been intended as an advertisement for the book.

The other surviving copyright item, *The Sneeze*, is perhaps the best known of these early films, and the reason for copyright of this film is quite clear. Unlike most of the other films of the day, we know when and why this film was made.<sup>11</sup> Barnet Phillips of *Harper's Weekly* had visited West Orange and published an article

Edison Kinetoscopic Record of a Sneeze, January 7, 1894. January 9, 1894. W. K. L. Dickson's moving picture of Edison employee Fred Ott sneezing as it was sent for copyright registration. The version printed in *Harper's Weekly*, March 24, 1894, has nine, rather than five rows from left to right, with no apparent repetition of frames. The author of the *Harper's* article, Barnett Phillips, explained that Mr. Ott was taking snuff in the frame at the upper left side. Phillips characterizes specific frames in the picture as "... the first distortion ... expectancy ... premeditation ... beatitude ... oblivion ... explosion ... and recovery."







about the Kinetograph in *Harper's Weekly* in the spring of 1893. He wrote Edison on October 31, 1893, suggesting that he would like some pictures taken by "your wonderful kinetograph" which would illustrate a new article he wanted to write. "Might I then ask if you would not kindly have some nice looking young person, perform a sneeze for the Kinetograph?"<sup>12</sup> There was another inexplicable delay, but when Phillips repeated the request on January 2, 1894, Dickson was set to work, and the result was published by *Harper's Weekly* on March 24, 1894. Dickson's copyright was registered on January 9, 1894, having been mailed on January 7, the date Dickson recorded as having taken the film. Interestingly, the version of *The Sneeze* as copyrighted

by Dickson, the version published in *Harper's*, and a third version that appears in Dickson's *The Life and Inventions of Thomas Alva Edison* are all slightly different.

One of the fascinating sidelights in Phillips' article is the information that apparently there was a record that went with *The Sneeze*, which could thus be shown as a sound picture. To date, no one has located the record, but perhaps one day it will be found at West Orange, and Fred Ott's "explosive expiration" will be added to his pictorial legacy.

The copyright material for the final motion picture registered in 1894 by W. K. L. Dickson, *Corbett and Courtney before the Kinetograph*, has also not survived, but at least part of the

Corbett and Courtney before the Kinetograph. November 7, 1894. Gentleman Jim Corbett came to West Orange on September 7, 1894, where the boxing match was staged in the Black Maria. The fight was to be no more than six rounds of one minute each, and the ring was smaller than normal and only roped on two sides. The spectators that appear in the picture are inside the walls of the Black Maria and are, in fact, in the ring with the fighters.

film has. The Library was fortunate to obtain fragments of the film in a collection received from Louise G. Ernst, which contained not only this early boxing film but also part of an earlier uncopyrighted Edison boxing film, now popularly known as the *Leonard-Cushing Fight*. Another copy of the Corbett-Courtney fight was given to the Library by Sherman Grinberg, owner of the Pathé and Paramount Newsreel Libraries.

Of all the films made before 1900—with the possible exception of *The Kiss* with John Rice and May Irwin—the screen debut of Jim Corbett was the most sensational and widely publicized. "Gentleman Jim" had won the heavyweight title from the legendary John L. Sullivan two years earlier, and the popularity of boxing was very high, at least in some circles. The subject seems to have been approached with a degree of reluctance in West Orange, however. On October 15, 1894, Edison sent the following note to Dickson:

We are compelled to take Boxing matches for either Raff & Gammon or Maguire & Baucus either in long or short films, therefore when Gilmore requests you to take films of this character please do so. All that we have to do is that Latham's order shall be filled first, except the small films which we are not in honor bound to hold back.<sup>13</sup>

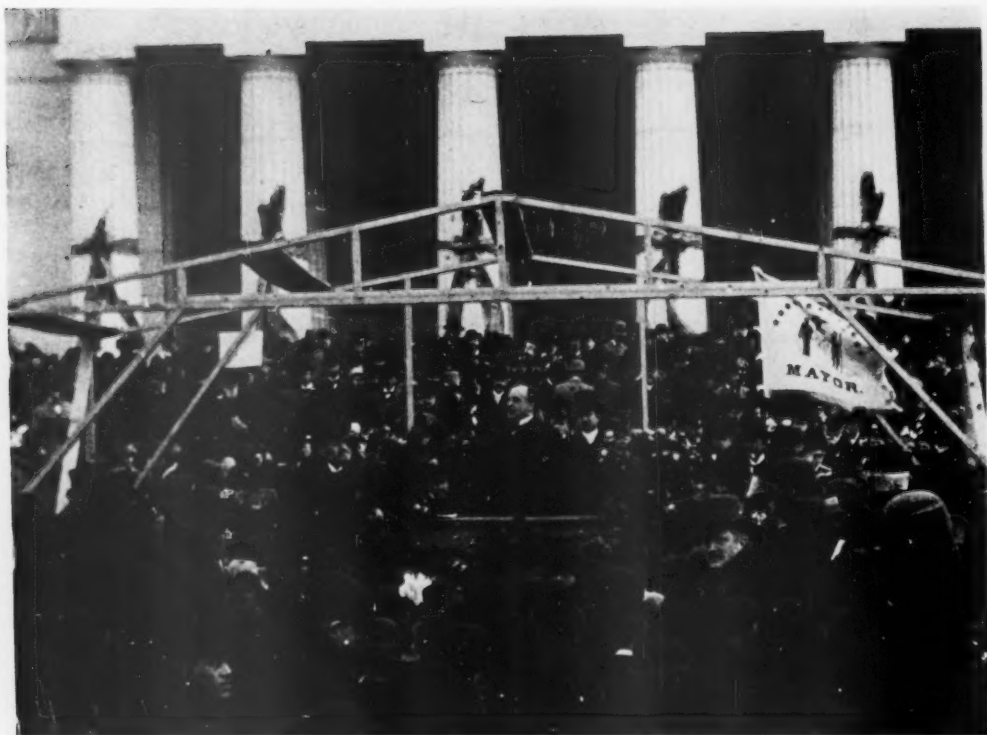
Both the Corbett-Courtney and Leonard-Cushing boxing films were moneymakers, but it is uncertain how profitable they were for the Edison company. At the time, the company sold films outright to exclusive agents in certain geographic areas and, in the case of the Corbett-Courtney fight, to agents interested in specific subjects. The Edison profits came from the sale of machines and prints, not from exhibition to the general public. With this basic business thrust, it is easy to understand why the Edison company was not much concerned with projecting pictures to large audiences. Although it is evident today that projection would ultimately bring the movies not only profit but also art, such

was not the case in 1894. From the Edison viewpoint, one machine for every viewer was more to be desired than a hundred or more viewers for every machine. Eventually, however, the popularity of their competitors compelled the Edison company to discontinue the coin machine for projection.

It is not so clear that Dickson shared the viewpoint that coin machines were preferable to projection. In his early writings about the motion pictures he talks of using it both with the peep-show machine and in a projection situation.<sup>14</sup> He certainly had ideas at odds with somebody within the Edison organization, for in April of 1895 he left, either voluntarily or involuntarily, and joined a new rival to the Edison motion picture production company, the American Mutoscope Company, after a brief association with another rival in the field of motion picture projection, Maj. Woodville Latham and his sons. There is some question as to whether Dickson began "moonlighting" with the rivals before he left active Edison employment, but there is very little doubt that Dickson did not get along with William Gilmour, who was appointed general manager of the laboratory at West Orange in April 1894. At any rate, it was the arrival of Gilmour that brought the departure of Dickson from the scene at the Edison company. Before the end of the century Dickson returned to England, set up a research laboratory patterned after Edison's, and disappeared from active work with the motion picture.

During 1895 and most of 1896 there were no motion pictures registered by Thomas A. Edison or anyone from the company, but on October 21, 1896, William E. Gilmour wrote to the Librarian of Congress forwarding the copyright applications for four motion pictures, *Feeding the Doves*, *Streets of Cairo*, *Surf at Long Branch*, and *Wine Garden Scene*. With these applications were sent a few frames from each picture, in two copies. The original nitrate frames for all these films but *Surf at Long Branch* have survived.

The practice of submitting several titles at a time for copyright registration was followed by the Edison company for the next several years. July 31, 1897, is the date that Edison stopped sending strips of nitrate film and began the practice of sending paper-print copies of the complete motion picture. Since several hundred



*McKinley's Address. May 8, 1897. Although identified for many years as the inaugural address, this reprint made it clear that the speech was neither at the Capitol nor at any other identifiable building in Washington. Research by Mr. James Ketchum, curator of the U.S. Senate, led to the identification of the event as the dedication of Grant's Tomb in New York City, April 27, 1897. The strange wooden frame was hastily constructed the morning of the dedication when rain threatened, but it was not necessary to put the cover over it since the rains did not materialize.*

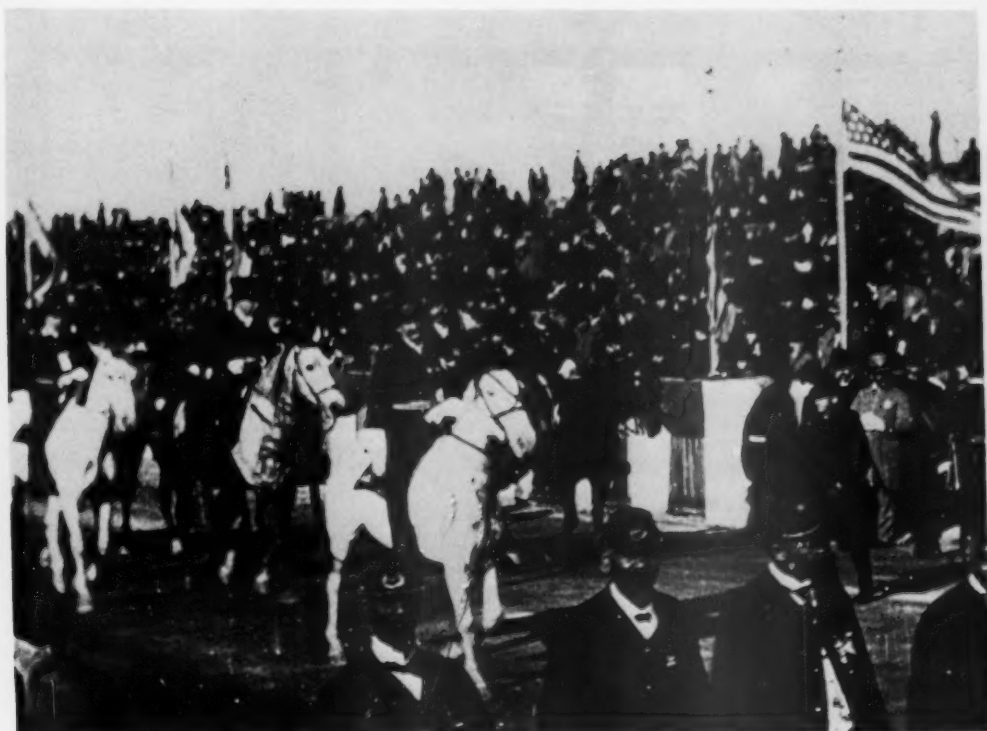
Edison films were received in complete or almost complete form as paper-print copyright deposits, this is a separate story.

The nitrate strips offer an interesting, if incomplete, image of this brief period of beginning film commercialism. During these few months 102 titles were registered for copyright by the Edison company; nitrate strips survive for 70 of these films. A few of them are nearly obliterated by the type of deterioration that has destroyed most of the other films of the day, but many are remarkably clear images, free of the

scratches and pits which afflict many films after years of projection.

Several years ago safety negative copies were made from these surviving nitrate frames, and 8- by 10-inch glossy prints are available in the Motion Picture Section for study by interested scholars.

Anyone who has seen films from the turn of the century will be familiar with the subject matter of the Edison films. There are scenic views of places familiar (Niagara Falls, Fifth Avenue in New York) and unfamiliar (*Boating*



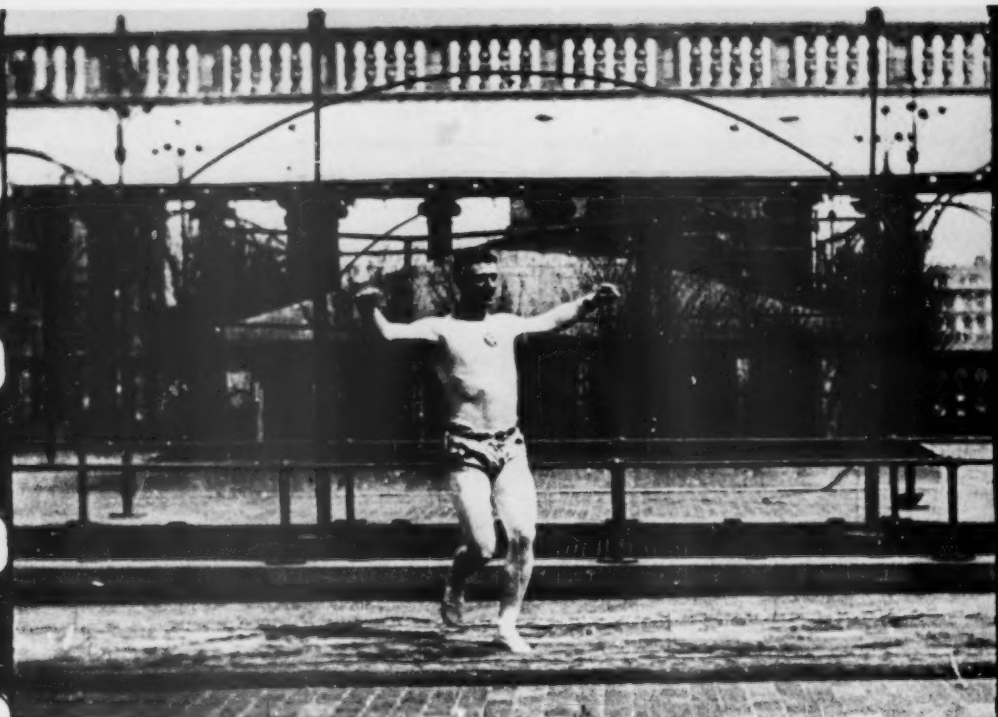
Grant Veterans—G.A.R. May 8, 1897. Union Army veterans, black and white, march in a grand parade on the occasion of the dedication of Grant's Tomb, New York City, April 27, 1897.

on the Lake), celebrities (Edison, McKinley), public events (McKinley's inauguration and the dedication of Grant's Tomb in New York City.), human interest (*Feeding the Doves*, workers leaving Clark's Thread Mill in Newark, N.J.), and a hodgepodge of entertainment items (Annabelle dancing, *Cock Fight*, the Barnum & Bailey Circus, *Horse Dancing Couchee Couchee*). What is surprising is the large number of these films that are shot in outdoor locations. Not only public events and views but also the small entertainment films like *Chas. Wertz*, *Acrobat*, and *The Elopement* were mostly photographed outdoors. The stage of the famous "Black Maria" appears in only a few films.

The list appended to this article also shows that the short film rolls (film was then purchased in 50-foot lengths from Eastman Kodak) were

sometimes used to form a series showing related subjects. In November of 1896, for example, three firefighting subjects were copyrighted, *Morning Alarm*, *Starting for the Fire*, and *Fighting the Fire*. These have an obvious continuity that anticipates the famous *Life of an American Fireman* by six years. Although each film is complete in itself, it is evident that the Edison company expected to sell the films in groups that would fit together logically so that they could be shown in greater lengths, if so desired.

There is one other matter of interest related to these fragments of the past. About three weeks after the Edison company sent the first of these titles for copyright registration, the American Mutoscope Company and the International Film Company made similar registrations. The ap-



ABOVE: Chas. Wertz, Acrobat. April 27, 1897. Acrobats, tumblers, jugglers, and other performers who specialized in controlled, skilled activity that could be staged in a restricted area were ideal subjects for early movies. The camera which could capture and reproduce motion was bulky and very immobile itself and worked best in a confined area.

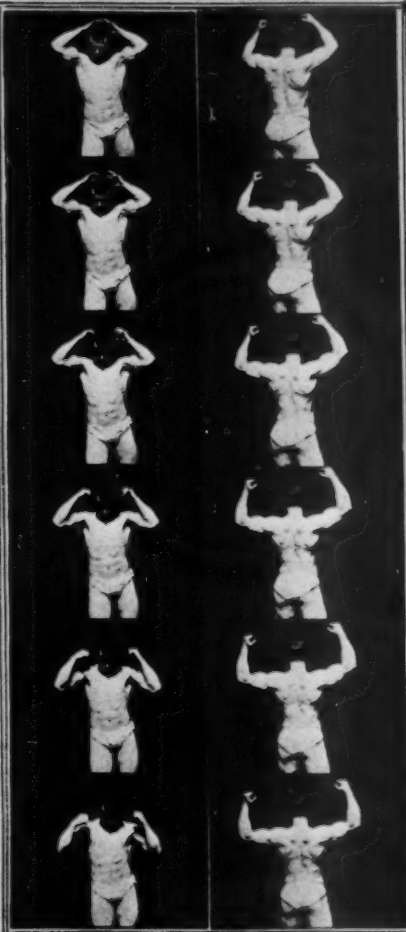
BELOW: Parisian Dance. January 15, 1897. The can-can as photographed in the Black Maria. The shadows on the floor result from the sun shining through the open roof. The building was turned on a central axis to put the sun into the face of the subjects being photographed. The railing visible at the right appears in many early subjects photographed in the Black Maria.





**Souvenir Strip**  
**The Edison Kinetoscope**

Observe that each picture has a slight change of position as it passes the point of vision. The rapid photographing of these different stages of movement at the rate of 46 a sec. or 2760 a min.



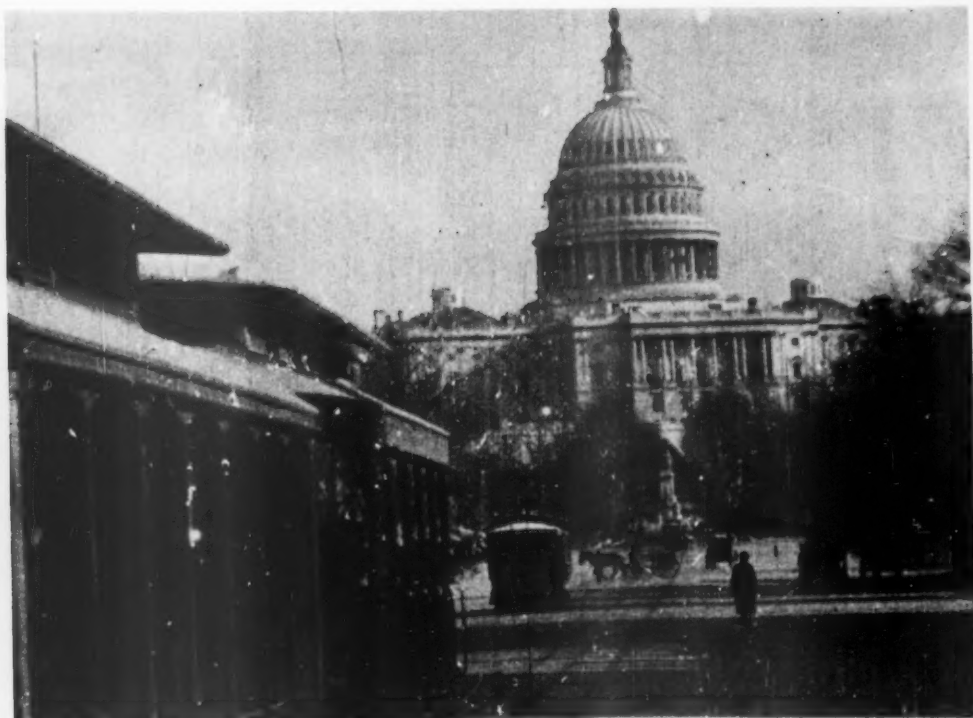
upon a long strip of light-sensitive film creates the illusory spectacle of moveable figures. — From — The Life and Inventions of Edison — by Antonia and W.K.L. Dickson

**Eugene Sandow**  
**The Modern Hercules**

Holland Bros. Foreign Agents for —  
 The Edison Kinetoscope —

W.K.L. Dickson  
 1894

Souvenir Strip of the Edison Kinetoscope (Eugene Sandow the Modern Hercules). May 18, 1894. Sandow was a popular subject for early filmmakers. The Library has another film made after this by the American Mutoscope and Biograph Co. It is typical of the earliest movies that a light subject would be photographed against a dark background to enhance the clarity of image.



plications of the International Film Company were signed by C. V. Webster, who is identified by both Gordon Hendricks and Terry Ramsaye as a former employee of Raff & Gammon.<sup>15</sup> International Film Company makes no further registrations after the four sent in November of 1896. The American Mutoscope Company, however, was the company that W. K. L. Dickson joined after leaving Edison. As the American Mutoscope & Biograph Company, and later the Biograph Company, it continued to grow and prosper over the next decade, becoming Edison's chief American rival and later a partner with Edison in the General Film Company, an attempt to form a motion picture trust. But that is another story.

**ABOVE:** Pennsylvania Avenue, Washington, D.C. February 11, 1897. The traffic is much quieter in 1897! Movie buffs will be forgiven if they feel the figure walking down the street seems familiar, but Charlie Chaplin's first movie was made in 1914, and he was less than 10 years old when this was filmed.

**RIGHT:** Umbrella Brigade. March 15, 1897. A view of one of the groups in the parade following the first inauguration of President William McKinley.



### Notes

<sup>1</sup> In copyrighting early works, registrations were usually made in the name of an individual—Thomas A. Edison or his assistant William Kennedy Laurie Dickson, for example—rather than a corporation. The earliest films were the products of the Edison laboratory at West Orange, N.J., and they were first sold with only Edison's name on them. Corporate names such as Thomas A. Edison, Inc., or Edison Manufacture Co. were not used until 1911 and 1907, respectively. The manufacture of motion picture equipment and the production of films were spun off from the laboratory and placed under the phonograph company for managerial purposes in the last half of the 1890's. This confusion of corporate names is covered in this article by using the lowercase "c" on company and using the phrase "Edison interests."

<sup>2</sup> William Kennedy Laurie Dickson and Antonia Dickson, *The Life and Inventions of Thomas Alva Edison* (New York: Thomas Y. Crowell & Co., 1894), pp. 300–19, from articles appearing in *Cassier's Magazine* (1892, 1893, and 1894) and in *Century Magazine* (June 1894).

<sup>3</sup> *Ibid.*, pp. 300–3.

<sup>4</sup> *Ibid.*, pp. 300–3, 316–19.

<sup>5</sup> Letters from W. K. L. Dickson to Eugene Lauste and Merritt Crawford are in the Merritt Crawford Archives at the Museum of Modern Art, New York, N.Y.

<sup>6</sup> The Edison companies were engaged in a number of projects at this time. Dickson spent at least part of this period working on experiments in ore separation which were entirely unrelated to the work on the motion picture. The commercial development of the electric light bulb and manufacture of phonographs and records were growing interests, conducted on a major scale. One of Thomas Edison's personal projects at this time was the development of a talking doll with a phonograph inside. All of this distracted attention from the development of the motion picture.

<sup>7</sup> Dickson and Dickson, pp. 313–15.

<sup>8</sup> Copyright records for the period are compiled in Howard Lamarr Walls, *Motion Pictures, 1894–1912* (Washington: Library of Congress, 1953). The earliest registration was missed by Walls, although it is recorded in the record books of the Copyright Office

(no. 44732, October 6, 1893). Credit for identifying this omission goes to Gordon Hendricks, who published his findings in "A New Look at an 'Old Sneeze,'" *Film Culture*, no. 22-23, 1961, pp. 90-95, and *The Kinetoscope* (New York: The Beginnings of the American Film, 1966), p. 47. Dickson's registration for the first four was assigned to Thomas A. Edison by Dickson on August 31, 1894. A copy of the assignment is in the files of the Edison National Historic Site, West Orange, N.J.

\* Terry Ramsaye, *A Million and One Nights* (1926: reprint ed., New York: Simon and Schuster, 1964) pp. 837-39.

<sup>10</sup> Gordon Hendricks, *The Edison Motion Picture Myth* (Berkeley and Los Angeles: University of California Press, 1961); Gordon Hendricks, *The Kinetoscope* (New York: The Beginnings of the American

Film, 1966); and Gordon Hendricks, *Beginnings of the Biograph* (New York: The Beginnings of the American Film, 1964). All three books are reprinted in Gordon Hendricks, *Origins of the American Film* (New York: Arno Press & The New York Times, 1972).

<sup>11</sup> The story is detailed in Hendricks, "A New Look at an 'Old Sneeze.'" "

<sup>12</sup> This letter is on file at the Edison National Historic Site, West Orange, N.J.

<sup>13</sup> This letter is on file at the Edison National Historic Site, West Orange, N.J. Gordon Hendricks reprints fascinating newspaper accounts of Gentleman Jim's excursion to West Orange to film this. See Hendricks, *Kinetoscope*, pp. 97-109.

<sup>14</sup> Dickson and Dickson, pp. 311-12.

<sup>15</sup> Ramsaye, p. 240; and Hendricks, *Kinetoscope*, p. 61.

Black Diamond Express. No. 2. April 27, 1897. It is legendary that early moviegoers screamed and ducked behind seats as express trains hurtled towards them at 70 miles per hour. There were numerous of them, and this is one of Edison's earliest versions. Even though audiences became used to them, a love affair between moviegoers and trains has persisted since this violent beginning.





**Edison Copyrights**  
**October 1896-June 1897**

Title	Copyright Date	LC Holding
<i>Feeding the Doves</i>	October 23, 1896	1 still
<i>Streets of Cairo</i>	October 23, 1896	1 still
<i>Surf at Long Branch</i>	October 23, 1896	
<i>Wine Garden Scene</i>	October 23, 1896	1 still
<i>The Burning Stable</i>	October 31, 1896	
<i>Clark's Thread Mill</i>	October 31, 1896	2 stills
<i>East Side Drive, no. 1</i>	October 31, 1896	
<i>East Side Drive, no. 2</i>	October 31, 1896	
<i>A Morning Bath</i>	October 31, 1896	
<i>Park Police, Dismounting and Mounting</i>	October 31, 1896	1 still
<i>Park Police, Left Wheel and Forward</i>	October 31, 1896	
<i>Mounted Police Charge</i>	November 2, 1896	1 still
<i>Runaway in the Park</i>	November 2, 1896	1 still
<i>McKinley Parade, no. 2</i>	November 7, 1896	
<i>Starting for the Fire</i>	November 16, 1896	
<i>Charge of West Point Cadets</i>	November 27, 1896	
<i>Fighting the Fire</i>	November 27, 1896	
<i>A Morning Alarm</i>	November 27, 1896	1 still
<i>American Falls From Above, American Side</i>	December 12, 1896	
<i>Black Diamond Express</i>	December 12, 1896	
<i>Chicago and Buffalo Express</i>	December 12, 1896	
<i>Rapids Above American Falls</i>	December 12, 1896	
<i>Special Photographing Train</i>	December 12, 1896	
<i>American Falls From Bottom—Canadian Shore</i>	December 24, 1896	1 still
<i>American Falls—From Incline R. R.</i>	December 24, 1896	1 still
<i>Buffalo Horse Market</i>	December 24, 1896	
<i>Cock Fight</i>	December 24, 1896	1 still
<i>Horseshoe Falls—From Luna Isle</i>	December 24, 1896	
<i>Horseshoe Falls—From Table Rock [Canadian side]</i>	December 24, 1896	1 still
<i>Hurdle Race—High Jumpers</i>	December 24, 1896	
<i>Tally Ho—Arrival</i>	December 24, 1896	
<i>Tally Ho—Departure</i>	December 24, 1896	
<i>Whirlpool Rapids—From Canadian Shore</i>	December 24, 1896	
<i>The Farmer's Troubles</i>	January 8, 1897	1 still
<i>The First Sleigh-Ride</i>	January 8, 1897	
<i>Market Square, Harrisburg, Pa.</i>	January 8, 1897	1 still

Title	Copyright Date	LC Holding
<i>Pennsylvania State Militia, Double Time</i>	January 8, 1897	1 still
<i>Pennsylvania State Militia, Single Time</i>	January 8, 1897	
<i>Police Patrol Wagon</i>	January 8, 1897	1 still
<i>Parisian Dance</i>	January 15, 1897	1 still
<i>Guard Mount, Ft. Myer</i>	February 11, 1897	1 still
<i>The Milker's Mishap</i>	February 11, 1897	1 still
<i>Pennsylvania Avenue, Washington, D.C.</i>	February 11, 1897	1 still
<i>Pile Driving, Washington Navy Yard</i>	February 11, 1897	1 still
<i>American and Cuban Flag</i>	March 5, 1897	
<i>Fifth Avenue, New York</i>	March 5, 1897	1 still
<i>Sleigh Riding, Central Park</i>	March 5, 1897	
<i>Battery A, Light Artillery, U.S. Army</i>	March 15, 1897	1 still
<i>Drum Corps and Militia</i>	March 15, 1897	1 still
<i>McKinley and Cleveland Going to the Capitol</i>	March 15, 1897	1 still
<i>McKinley Taking the Oath</i>	March 15, 1897	1 still
<i>Marines From the U.S. Cruiser "New York"</i>	March 15, 1897	1 still
<i>Return of McKinley From the Capitol</i>	March 15, 1897	1 still
<i>71st Regiment, New York</i>	March 15, 1897	1 still
<i>Umbrella Brigade</i>	March 15, 1897	1 still
<i>Vice-President Hobart's Escort</i>	March 15, 1897	1 still
<i>Washington Continental Guards</i>	March 15, 1897	1 still
<i>Young Men's Blaine Club of Cincinnati</i>	March 15, 1897	1 still
<i>Bareback Hurdle Jumping</i>	April 21, 1897	1 still
<i>Cavalry Passing in Review</i>	April 21, 1897	1 still
<i>The Elopement</i>	April 21, 1897	1 still
<i>Grace Church, New York</i>	April 21, 1897	1 still
<i>Hurdle Jumping and Saddle Vaulting</i>	April 21, 1897	1 still
<i>McKinley Leaving Church</i>	April 21, 1897	1 still
<i>Now I Lay Me Down to Sleep</i>	April 21, 1897	
<i>Panoramic Scene, Susquehanna River</i>	April 21, 1897	1 still
<i>Pennsylvania Avenue, Washington</i>	April 21, 1897	1 still
<i>Receding View, Black Diamond Express</i>	April 21, 1897	1 still
<i>Seminary Girls</i>	April 21, 1897	
<i>The Washerwoman's Troubles</i>	April 21, 1897	1 still
<i>Black Diamond Express, no. 1</i>	April 27, 1897	1 still
<i>Black Diamond Express, no. 2</i>	April 27, 1897	1 still
<i>Chas. Wertz, Acrobat</i>	April 27, 1897	1 still
<i>Receding View, Black Diamond Express</i>	April 27, 1897	1 still
<i>Amoskeag Veterans, New Hampshire</i>	May 8, 1897	1 still
<i>Battery B, Governor's Troop, Penna.</i>	May 8, 1897	1 still
<i>Buffalo Bill and Escort</i>	May 8, 1897	1 still
<i>Corcoran Cadets, Washington</i>	May 8, 1897	1 still
<i>General Porter's Oration</i>	May 8, 1897	1 still
<i>Governor Cook and Staff, Connecticut</i>	May 8, 1897	1 still
<i>Governor of Ohio and Staff</i>	May 8, 1897	1 still

Title	Copyright Date	LC Holding
<i>Grant Veterans—G. A. R.</i>	May 8, 1897	1 still
<i>Horse Dancing Couchee Couchee</i>	May 8, 1897	
* <i>The Little Reb</i>	May 8, 1897	1 still
<i>McKinley's Address</i>	May 8, 1897	1 still
<i>National Lancers, Boston</i>	May 8, 1897	1 still
<i>O'Brien's Trained Horses</i>	May 8, 1897	
<i>Old Guard, New York City</i>	May 8, 1897	1 still
<i>Serpentine Dance—Annabelle</i>	May 8, 1897	2 stills
<i>7th &amp; 71st Regiment, New York</i>	May 8, 1897	1 still
<i>Sixth U.S. Cavalry</i>	May 8, 1897	1 still
<i>Sun Dance—Annabelle</i>	May 8, 1897	1 still
<i>Tandem Hurdle Jumping</i>	May 8, 1897	
<i>Trick Elephants, no. 1</i>	May 8, 1897	2 stills
<i>Trick Elephants, no. 2</i>	May 8, 1897	1 still
<i>Husking Bee</i>	May 24, 1897	3 stills
<i>Making Soap Bubbles</i>	May 24, 1897	2 stills
<i>Pillow Fight</i>	May 24, 1897	
<i>Boating on the Lake</i>	June 5, 1897	1 still
<i>Chicken Thieves</i>	June 5, 1897	2 stills
<i>Children's Toilet</i>	June 5, 1897	1 still
<i>Mr. Edison at Work in His Chemical Laboratory</i>	June 5, 1897	1 still

\*Note. This title was sent by the Edison Manufacturing Co. with their registrations but marked to be registered in the name of Margaret M. Fish.

# All That Is Audible

## *Recent Recorded Sound Acquisitions in the Music Division*

by Joseph C. Hickerson and James R. Smart

ALTHOUGH Thomas Edison brought his newly invented phonograph to Washington early in 1878, there is no indication that he brought it up the Hill to demonstrate its wonders to the Members of Congress or to their Librarian, Ainsworth Rand Spofford. He did take it to the White House, however, and recorded the voice of President Hayes. Alas, the medium was frail tinfoil and Hayes' voice does not seem to have survived. Secretary Henry of the Smithsonian was also favored, as a fellow man of science, and that particular sheet of foil was saved and remains framed under glass in the Library's sister institution on the mall. Its playability is, needless to say, doubtful.

In the two decades that followed, the production of the scratchy sounding toy grew into a thriving young industry, to a great extent, right in the Capital City. At Alexander Graham Bell's Volta Institute in Georgetown, the inventor's cousin Chichester Bell and Charles Sumner Tainter were experimenting with a variant cylinder-recording device, destined to become the Columbia Graphophone. In a roominghouse conveniently close to the Patent Office the German immigrant Emile Berliner developed an odd sort of recording on a flat disc, rather than the cylinder introduced by Edison and perpetuated by Bell and Tainter.

By the mid-nineties the Columbia firm had set up shop on F Street, and Berliner's United States Gramophone Company was doing a brisk business at 1410 Pennsylvania Avenue NW. Far and away the most popular recorded musical group of the day was based only a few blocks from the large granite building soon to be completed and occupied by the Library of Congress: John Philip Sousa's Marine Band. Both Columbia and Berliner recorded them extensively and sold their records widely. From the local citizenry emerged Len Spencer, unparalleled monologist, and Fred Gaisberg, who started as a piano accompanist and went on to record most of the great artists of the world for the Gramophone Company of England.

It was not until 1904 or later, however, that a product of all this industrial ferment penetrated the Library's granite walls. On January 24 of that year E. W. Scripture made a cylinder recording of the Emperor Wilhelm II of Germany reading a prepared—but not particularly inspired—speech. The exact date upon which Scripture presented the wax cylinder and its metal mold to Herbert Putnam, Librarian of Congress, is not known, but it would appear to have been

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before the appearance of his *Century Magazine* article on the subject in November 1906. That lone memento of Edison's "talking machine" remained in Putnam's safe for many years.

In the intervening years the audio dimension of the Library's collections has assumed a position more in keeping with the other formats in the nation's library. Excluding the talking-book collections administered by the Division for the Blind and Physically Handicapped, the recorded sound collection now approaches a half-million items in number, making it the largest such collection in any American institution, although still far behind the great and venerable BBC collection in London. The sources are many, but perhaps the Library's most constant and generous donor over the years has been, collectively, the record industry itself. In addition, however, there have been prized gifts from many private citizens, particularly in the area of antiquarian rarities. More recently, the passage of Public Law 92-140 (1971) has at last made published recordings subject to the same copyright deposit requirements that apply to printed materials, thus further bolstering the acquisition figures.

Moreover, many of the recordings acquired have been self-generated, either through the services of the Music Division's Recording Laboratory or the cooperation of other institutions or individuals suitably armed with the necessary electronic equipment. In this category, the Archive of Folk Song has been active since 1928, developing an internationally known treasure of unpublished field recordings from all parts of the country and most parts of the world.

The sound recordings discussed in the following pages and then listed in more exact detail are not limited to the subject of music, although they are housed and serviced by the Music Division. Rather, they cut across disciplinary lines, documenting in permanent form all that is audible.

### **Recorded Sound**

During the past fiscal year the Library acquired, apart from the recordings added to the Archive of Folk Song collections, over 48,000 discs, tapes, cylinders, and piano rolls. These recordings included both published and unpublished material and cover practically the entire

life of the commercial sound-recording industry, from Berliner discs issued in the 1890's to the latest quadraphonic discs. The commercially published recordings came to the Library from many sources, the largest number being from the industry itself. Although the current amendment to the copyright law has resulted in the acquisition of many recordings the Library would not otherwise have obtained, it is still principally the gifts from record manufacturers, both large and small, that continue to build the Library's collections of current material.

In the field of published recordings, interest centers primarily upon those in the antiquarian category rather than on currently issued items. Although we cannot report the acquisition of antiquarian records on the scale of those included in the Joseph B. Strohl collection mentioned in our two previous reports—and this merely points out the uniqueness of that fine collection—we can report the receipt of over 100 records published between the years 1898 and 1910. Among them are some of unusual rarity, such as the ones listed at the end of this report.

The major source of acquisitions during the past fiscal year has been the various collections of unique or unpublished recordings. Two of these collections originated within the federal government: at the Recording Laboratory of the Library of Congress and at the American Forces Radio and Television Service. As in past years the Recording Laboratory generated a large number of tape recordings for the Library's collections. The 992 reels of tape made this year included recordings of chamber music concerts, poetry readings, lectures, and other programs held in the Coolidge Auditorium, special recordings of visiting poets, and various miscellaneous projects.

Since 1945 the American Forces Radio and Television Service (formerly the Armed Forces Radio Service) has been transferring to the collections of the Library of Congress some of the important material it has issued for broadcast over Armed Forces Radio Network stations overseas. The AFRTS is currently circulating copies of earlier radio broadcasts held in their archives to overseas stations. Thanks to these reissues the Library of Congress has been able to dramatically increase its holdings of radio broadcast material from the 1940's and 1950's, particularly in the





*Edward V. Rickenbacker, commander of the 94th Aero Pursuit squadron in World War I.*

field of radio dramas. Some of these programs, as well as other interesting acquisitions of early radio broadcast recordings, are listed at the end of this report.

From the estate of the late Edward V. ("Eddy") Rickenbacker the Library received a large number of both disc and tape recordings consisting of various talks and addresses by the famous American flier. In addition, there are about 100 reels of tape recordings consisting of

personal reminiscences and miscellaneous material. These recordings would be of obvious importance to any study of Captain Rickenbacker's life and times.

Another acquisition of note in the field of unpublished sound recordings is the collection of recorded speeches by John D. M. Hamilton, late chairman of the Republican National Committee. Included in this collection is Mr. Hamilton's well-remembered speech at the 1936 Republican National Convention in which he nominated Alfred Landon as candidate for the Presidency.

John Charles Thomas was one of the most famous and admired American baritones to sing on the operatic stage. He was one of the great American baritone triumvirate of the 1930's that also included Lawrence Tibbett and Richard Bonelli. Just as with his two great contemporaries, Thomas was well known to radio audiences through his many appearances on that medium, and it has been reported that his singing of "Home on the Range" was President Franklin D. Roosevelt's favorite performance of his favorite composition. Thomas' artistic reputation is secure through his commercial phonograph recordings, which unfortunately are relatively few in number. In early 1949, Thomas, together with a small vocal ensemble, made a special series of wire recordings, mostly of religious hymns and songs designed for radio broadcast, an aim which he was evidently unable to realize. These unique recordings by this artist are in the collections of the Peabody Conservatory of Music in Baltimore. They were sent to the Library's Recording Laboratory for transfer to tapes, which were then added to its research collections. There are approximately 16 hours of material in this important collection of recordings, a collection heretofore unknown to Thomas' many admirers. It forms a very welcome addition to his recorded legacy.

It is our pleasure to report here on the acquisition of two very important and unique sets of mostly unpublished sound recordings, those forming the A. F. R. Lawrence collection and the Wally Heider collection. One of the best known and most expert sound recording engineers in the country is Wally Heider, founder and head of the Los Angeles-based Wally Heider Recording, a commercial recording house. For over 20

years Mr. Heider was very active in recording under contract the live concert and dancehall performances by the famous swing and jazz ensembles playing throughout the western states and, in some instances, in the eastern portion of the country too. The great majority of these recordings were never released publicly, and the discs and tapes remained in the hands of Mr. Heider. In addition to these extraordinary recordings, Mr. Heider had assembled over a period of many years a large collection of electrical-transcription discs issued by such commercial houses as MacGregor, World, RCA Thesaurus, Langworth, and Standard. These 16-inch radio-transcription records were issued in a limited number by their manufacturers, who would provide them to radio stations on a subscription basis. Most of the popular dance bands of the period from the mid-1930's to 1950 recorded for these companies, and, since the records were not sold on the retail market, they are avidly sought by collectors today. Supplementing these commercial transcription discs is a similar collection made by popular music ensembles for the Armed Forces Radio Service from about 1943 through 1960. These recordings were issued in a limited number for shipment overseas to the various stations of the Armed Forces Radio Network for airing to military personnel. These specially made recordings, too, were never sold on the retail record market and are among the most elusive items in the popular music field. Mr. Heider has provided the Library of Congress with substantial sets of both types of radio-transcription discs, without which no collection of popular music from the period could be called complete.

If the Heider collection is oriented to contemporary performance practice, the recording assembled by the late Alton F. R. Lawrence of New York City bear a contrasting orientation to the past. Dr. Lawrence was a professional historian, a lawyer and member of the Iowa bar, a passionate opera-goer, widely read, and, as Steven Smolian says in his memoir written after Dr. Lawrence's death, truly erudite, compassionate, and wise. All of this varied expertise Dr. Lawrence brought to bear on the subject of sound recordings. As one of his many labors in this field, Dr. Lawrence was employed by CBS Records to bring order into their archival collection of metal parts used in the pressing of their early 78-rpm records.



*A. F. R. Lawrence examines a Columbia graphophone cylinder machine at CBS Records archives, Bridgeport, Conn. From the A. F. R. Lawrence collection.*

Through his connections with CBS Records, as well as with other commercial houses, Dr. Lawrence rescued from undoubted oblivion and destruction the metal masters of a great many published and unpublished recordings. Whenever the metal parts of valuable recordings were located, Dr. Lawrence had special vinyl pressings made for archival storage.

With his almost Renaissance appreciation of mankind, Dr. Lawrence had wide and varied interests. The recordings in his collection range from historical diction, through radio broadcast recordings, to recordings made by many of the popular stars of the 1930's. In the first category one finds a complete recording of President Calvin Coolidge's 1925 inaugural address, a recording which few people even realized had been made. In addition there are a number of both published and unpublished recordings made by political figures of the period from 1918 to 1920 for the "Nation's Forum" series of recordings,



distributed through the facilities of the old Columbia Graphophone Company. Included among these are two of the three recordings made by the only non-American in the group, Ireland's President Eamon de Valera, as well as Franklin D. Roosevelt's earliest known published recording. In the second category are some most interesting sets of radio commercials, from 1926 to 1932, made by CBS facilities probably for playback over CBS radio stations, and excerpts from



*Warren G. Harding making a phonograph record.*

radio broadcasts by the stars of the early 1930's, including Ed Wynn, Jack Benny, Roy Atwell, and others. In the third of our categories are to be found special pressings of both issued and unissued "takes" by many of the popular recording stars of the 1930's, including Connie Boswell, the Carter family, Bing Crosby, Cliff Edwards, Annette Hanshaw, Josh White, and many others. The phenomenal breadth of the Lawrence collection, as well as its numerous

rarities on special vinyl—and probably unplayed—pressings, make this a most notable acquisition.

Unfortunately, owing to their size, neither the Heider nor the Lawrence collection has been completely processed at this writing. The lists of recordings appended to this report are to be considered as representative only and not in any sense comprehensive.

### *Folk Music and Folklore*

The sound recording of American folk music from European and African sources began in the 1920's from two directions. One is well known: documentary recording of folk musicians by academic folksong collectors for archival and research purposes. Most prolific in their use of cylinder recorders at that time were Frank C. Brown of Duke University and Robert W. Gordon, who became the first head of the Library's Archive of American Folk Song in 1928. Experimentation with portable disc apparatus by Gordon, Walter Garwick, and others ensured its becoming the principal medium for field recording by the early 1930's. Parallel to this activity was a gradual and then concerted effort by a number of commercial recording companies to record southern white and Negro folk music of certain varieties for issuance in their local areas. For example, among the pioneer white folk-recording artists were Eck Robertson, an accomplished Texas fiddler; Fiddlin' John Carson, a folksinger and entertainer from Georgia; and Henry Whitter, a ballad-singer, guitarist, and harmonica player from southern Virginia. Beginning in 1923, sales of these early folk recordings were surprisingly good, at least sufficient to spur a number of labels to institute "old-time," "mountain," or "hillbilly" series in their catalogs. The particular success of such hillbilly artists as Jimmy Rodgers and the Carter family, as well as of popular imitators and interpreters like Vernon Dalhart, ensured the permanent establishment of a branch of the popular record industry which weathered the depression of the thirties and rode the mobility of the forties to become the "country and western" music of the fifties and sixties, with its various substyles of bluegrass, western swing, rockabilly, and the current Nashville

sound. Hillbilly music has attracted scholarly attention only recently, although some private collectors had previously amassed rich collections of the genre. One particular collector and scholar of hillbilly music is Guthrie T. Meade, Jr., a former employee in the Library's Information Systems Office and advisor to the Archive's Pilot Automation Project of several years ago. For years Meade has been collecting and indexing a multitude of rare hillbilly recordings from the twenties and thirties, with particular concentration on songs and tunes which have had connections with the oral traditions of American folksong. This year the Archive was privileged to be able to copy Mr. Meade's basic collection of tape dubs of traditional hillbilly records, a collection comprising over 80 hours of material accompanied by a card index of over 1,500 titles. Obtaining the Meade collection has ensured an adequate representation in the Library of these hard-to-find and important recordings.

Since the late 1940's, a number of factors have led to the establishment of regional folklore archives in the United States. The tape recorder has made the collecting process possible for more people and institutions. Academic interest in folklore has steadily increased, with more and more trained folklorists teaching and directing programs in numerous institutions. Also, the United States is simply too vast and too variegated for one central repository to collect and gather unaided documentary folklore material from all its areas. Therefore, for 25 years or more the Archive of Folk Song has directly and indirectly encouraged the establishment and maintenance of regional collecting programs and resultant archives, which in turn feed into the Library's national collection.

In a number of areas this ideal has been realized: Arizona, Arkansas, Maine, and Wisconsin are good examples of states whose university folklore archives have enriched Library of Congress collections. Generally such programs have a regional orientation confined to the state in question. Folklore regions are not naturally limited by political boundaries, however. Therefore, we welcome the emergence of regional orientations more meaningful to cultural examination than the political unit. The Snake River Basin Regional Center of the College of Idaho in Caldwell is a recent example. Basically a private institu-



tion not dependent upon a state legislature for funding, the College of Idaho has conceived of a study of a region defined geographically and including much but not all of Idaho, eastern Oregon, northern Utah, and corners of Washington and Wyoming. The center's research has been in the economic, physical, biological, dialectical, historical, and folkloristic spheres. In connection with the last-mentioned research area, the College of Idaho Folklore Archive was established by Louis Attebery. Joseph C. Hickerson of the Archive of Folk Song has visited the College of Idaho on two occasions for firsthand examination and consultation of its folklore collections. We are most pleased to have received this year the first results of the archiving activities from this fledgling regionally oriented collection and look forward to further acquisitions from this geographical area in the future.

Over the past 20 years folkloristics, the study of folklore, has gradually turned toward anthropological, sociolinguistic, and behavioristic approaches, and the nature of folklore collecting

has altered accordingly. The older practice of recording isolated items of folklore has expanded first to include interviews about the lore and then to include recording of actual situations where the lore is performed and utilized. Now a new generation of students is broadening folklore to "folklife" by documenting with recorder and camera the entire heritage of individuals and communities whose lore and life are hallmarked by traditional practice.

One particular venture of this sort has involved the research of Gerald E. Parsons, Jr., in upstate New York. A recent graduate of the Folk Culture Program at the Cooperstown Graduate School, Mr. Parsons embarked on a prolonged collecting project with Floyd Salisbury, an octogenarian from Deposit, N.Y. Between 1969 and 1973, Mr. Parsons generated 80 hours of tape, 700 photographs, 200 pages of field observations, and over 500 file cards representing the traditional ways of Mr. Salisbury and his community. Mr. Parsons' field report explains the matter succinctly:

*Newlyweds Floyd and May Salisbury in 1913. Note the flowers in the whip socket.*







**ABOVE LEFT:** *Floyd Salisbury describes "an old bouncer." His speech is richly punctuated with gesture, especially when the subject is fishing.*

*"I always like something bitter to chew on," says Floyd Salisbury. In fact, his nibbling extends to almost any taste the natural flora of New York State can offer.*

**ABOVE:** *For rough-shaping an oldtime shoulder yoke, Floyd Salisbury uses an oldtime tool—the broadaxe.*

**RIGHT:** *The well-dressed ginseng hunter at the start of an expedition, equipped with a bag for carrying home the roots and a handmade, spike-tipped cane used to dig roots from rocky soil.*



Within this corpus, there is material that will be of interest to the social historian, the dialectologist, the socio-linguist, and the social-psychologist as well as to the folklorist. Some topics chosen from the classic curricula of folklore and folklife that are particularly well represented are beliefs (especially touching on such extraordinary phenomena as revenants and water witching), personal narratives, folk technology, minor genres, folk medicine, folk music, and folk society. Cutting across these categories are theoretical concerns that arise: 1) because the lore is presented with some reference to its context and 2) because Floyd Salisbury displays an intuitive sensitivity to the functional significance of tradition in culture.

We can expect an increase in the sort of field research undertaken by Mr. Parsons, and the documentary materials from it will enrich regional archives and our national folklore collection for years to come.

Once again the Archive was pleased to obtain a sizable collection of recordings from Eleanor Dickinson containing revival church and tent services and songs from Appalachia. Her project has been providing artistic documentation of the religious revival as currently practiced in the southern mountains through drawings, photographs, tape recordings, and collections of artifacts. Her exhibit "Revival" has appeared in numerous art galleries, bringing to the viewer simultaneously the sounds and visual impressions of religious services in rooms set up to resemble the gathering places of simple congregations, with chairs, hymnals, and fans in the center, her drawings on the walls, and the sounds of the services coming from scattered speakers.

*"Stand up! Stand up for Jesus!" From the book Revival! by Eleanor Dickinson and Barbara Benziger. Art copyright © 1974 by Eleanor Dickinson. Reprinted by permission of Harper & Row, Publishers, Inc.*

Her recent book *Revival!* (New York: Harper & Row, 1974), done in collaboration with Barbara Benziger, is a further expression through printed word, drawing, and photograph of this exciting cultural activity.

Mrs. Dickinson has graciously allowed the Archive to duplicate over 50 hours of her recordings of tent, church, and stream-side services from a variety of fundamentalist sects, including snake-handling groups. She has also donated over 150 hymnals used by these groups to the Music Division. Although the Library does not generally house artifacts, one item has found its way to the Archive's office and remains there for its printed as well as spiritual interest: a corked half-pint whiskey bottle containing a 2¾- by 4-inch printed card with "Jesus is coming soon" in six languages on one side and "prepare to meet God" in 14 languages on the other. The card is numbered "3" and the potential finder and reader is admonished as follows: "Just to see where this bottle will go I would like to have each one who finds and reads it to throw it back into the water and write me a postal card stating when and where you found and read this message." The return address is in Middlesboro, Ky.

We look forward to Mrs. Dickinson's continued forays into the religious communities of the upper South. Her approach is unique and the documentary results are as superlative as the artistic.



## Music Division Acquisitions in Recorded Sound 1974

### RECORDED SOUND SECTION

#### Published Recordings

Adams, Suzanne, *soprano*

*Faust*: Jewel Song (Gounod); G&T 3291 [1902]

Home, Sweet Home (Bishop); Victor Monarch 5006 [1902]

Arnoldson, Sigrid, *soprano*

*Carmen*: Habañera (Bizet); Gramophone 33610 [1906]

Serenade (Gounod); G&T 33611 [1906]

Echoliad (Eckert); Gramophone 43777 [1906]

*Le Nozze di Figaro*: Voi che Sapete (Mozart); G&T 53465 [1906]

*I Vespri Siciliani*: Bolero (Verdi); G&T 53466 [1906]

*La Traviata*: Addio del Passato (Verdi); Gramophone 53631 [1908]

Arth, C. de, *violin*

Hearts and Flowers (Tobani); Berliner 4804 [1899]

*Cavalleria Rusticana*: Intermezzo (Mascagni); Berliner 4805 [1899]

Bernal-Resky, Gustavo, *baritone*

*Otello*: Vanne la tua meta (Verdi); Zonophone 12501 [1904]

Boninsegna, Celestina, *soprano*

*Un ballo in maschera*: Ma dall 'arido (Verdi); G&T 053065 [1905]

*La forza del destino*: Madre pietosa (Verdi); G&T 053089 [1907]

Boronat, Olimpia, *soprano*

*Die Nachtigall* (Alabrieff); G&T 23420 [1904]

Breitenfeld, Richard, *baritone*

*Tannhäuser*: O du mein holder Abendstern (Wagner)/*Pagliacci*: Prologo (Leoncavallo); Gramophone 042448/042449 [c1904]

Burger, Zsigmond, *cello*

Mazurka, opus 11 (Popper); Berliner 77853 [c1899]

Campanari, Giuseppe, *baritone*

Serenade (Sepilli); Columbia 1225 [1903]

Gloria a te (Buzzi-Peccia); Victor 85002 [1903]

Cavalieri, Elda, *soprano*

*La Gioconda*: Suicidio (Ponchielli)/*Mefistofele*: L'altra notte (Boito); Victor 55015 [c1907]

Chalia, Rosalia, *soprano*

Ave Maria (Gounod); Berliner 660 [c1901]

Cortis, Antonio, *tenor*

*Andrea Chenier*: Vedi? [with Fumagalli] (Giordano); Parlophone P-1581

De Luca, Giuseppe, *baritone*

*Un ballo in maschera*: Eri tu (Verdi); G&T 52424 [1902]

Pastorale (De Leva)/*Dolce Madonna* (De Luca); Odeon X-59075/59076

De Lucia, Fernando, *tenor*

*Fedora*: Amor ti vieta (Giordano); G&T 52436 [1903]

*Lohengrin*: Merci, Cygne gentil (Wagner); G&T 52650 [1903]

*La Traviata*: Un di felice (Verdi); G&T 52080 [1904]

*Mignon*: Ah! non crede vi tu (Thomas); G&T 2-52518 [1906]

*Manon*: Il sogno (Massenet); G&T 2-52607 [1907]



- Tosca*: Recondita armonia (Puccini); Victor 91023  
*Rigoletto*: La donna è mobile (Verdi); Victor 91021  
 Sulla bocca amorosa (Barthelemy); Victor 66002
- De Michalska, Stanislaw, *soprano*  
*Ernani*: Ernani involami (Verdi); G&T 53316 [1903]
- Dirkens, Annie, *soprano*  
*Geisha*: Goldfischlied (Jones); Berliner 43053 [1900]
- Dux, Claire,  
*Der Freischütz*: Preghiere/ *Der Freischütz*: Non conosci (Weber); Odeon 44002
- Egenieff, Franz, *baritone*  
*Parsifal*: Amfortas Gebet (Wagner)/ *Lakme*: Lakme, es schweift (Delibes); Schallplatte 65623
- Farrar, Geraldine, *soprano*  
*Manon*: Gavotte (Massenet); G&T 43796 [1906]
- Fleischer, Edith, *soprano*  
*Martha*: Letzte Rose (Flotow)/ *Die Lustige Witwe*: Vilja Lied (Lehar); Victor 77856
- Grosavescu, Trajan, *tenor*  
*Die Zauberflöte*: Bildnisaria (Mozart)/ *Carmen*: Flower song (Bizet); Odeon 80891/80893
- Helena, Edith, *soprano*  
*Il Trovatore*: Tacea la notte (Verdi)/ *Lucia di Lammermoor*: Mad scene (Donizetti); Victor 35214
- Homer, Louise, *contralto*  
*Faust*: Air de Siebel (Gounod); Victor 81013 [1904]
- Huguet, Josefina, *soprano*  
*La Traviata*: Addio del passato (Verdi); G&T 53139 [1903]
- Iff's Orchestra, Herr  
 Ohio; Berliner 657 [c1899]  
 Royal Clyde Yacht Club Polka; Berliner 652 [1899]
- Ivogun, Maria, *soprano*  
*La Traviata*: Addio del passato (Verdi); Odeon 44030
- Jacobs, J., *violin*  
*Zigeunerweisen* (Sarasate); Berliner 7906 [1898]  
 Concerto: Finale (Mendelssohn); Berliner 7917 [1898]  
 Légende, opus 17 (Wieniawski); Berliner 7918 [1898]  
 Serenata (Moszkowski); Berliner 7920 [1898]
- Jadlowker, Hermann, *tenor*  
*Il Trovatore*: Miserere [with Maria Labia] (Verdi)/ *Un ballo in maschera*: Weisst du mich (Verdi); Odeon X-50631/50634  
*La Forza del destino*: Solenne in quest'ora [with Joseph Schwartz] (Verdi); Opera Disc 77530  
*Die Meistersinger*: Preislied (Wagner)/ *Lohengrin*: In fernem Land (Wagner); Schallplatte 72518
- Jardella, F., *clarinet*  
 Patrol comique; Berliner 330 [1899]
- Krajeff, Alexander, *baritone*  
*Prince Igor*: Arie der Prince Igor (Musorgskii); Kalliope 794
- Kurz, Selma, *soprano*  
 Der Vogel im Walde (Taubert); Zonophone X-23015 [1902]  
*Nordstern*: La, la, la (Meyerbeer); Gramophone 043164 [1910]
- Leonhardt, Robert, *baritone*  
 Der Spielmannslied (Nicolai); Berliner 42335 [1901]
- McCormack, John, *tenor*  
 When Shadows Gather (Marshall); Odeon 57632 [1909]  
*Rigoletto*: La donna è mobile (Verdi)/ *Rigoletto*: Questo o quella (Verdi); Odeon 57508/57631 [1909]  
*Tosca*: E lucevan le stelle (Puccini)/ *L'ultima canzone* (Tosti); Odeon 57525/57645 [1908/09]  
 I Sent My Love Two Roses (Simson)/ *Absent* (Metcalf); Fonotipia 57506/57511 [1907]  
*Bohemian Girl*: When Other Lips (Balfe)/ *I'll Sing Thee Songs of Araby* (Clay); Fonotipia 57522/57583 [1907/08]

- A Farewell (Liddle) / I Know of Two Bright Eyes (Clutsam); Fonotipia 57548/57591 [1907/08]
- Mann, Joseph, *tenor*  
*Parsifal*: Amfortas Klage (Wagner); Odeon Lxx 80917  
*Aida*: Holde Aida (Verdi); Odeon Lxx 80915
- Marconi, Francesco, *tenor*  
*I Puritani*: Vieni fra queste braccia [with Galvany] (Bellini); Victor 89046
- Melchior, Lauritz, *tenor*  
*Lohengrin*: Liebesduett [with Bettendorf] (Wagner); Parlophone 9027
- Metzger, Otilie, *contralto*  
*Der Evangelimann*: O schöne Jugendtage (Kienzl) / *Il Trovatore*: Lodernde Flammen (Verdi); Parlophone 614/617 [1908/09]
- Moreo, Enrico, *baritone*  
*Faust*: Tu puoi la spada infrangere (Gounod); Berliner 54508 [1900]
- Nast, Minnie, *soprano*  
 Fang mein süßes Herzenskindchen [with von Chavanne] (Mendelssohn) / Still wie die Nacht [with Rains] (Bohm); Gramophone 2-44437/2-44438 [1908]  
*Madama Butterfly*: Arie der Butterfly (Puccini) / *Un ballo in maschera*: Arie des Pagen (Verdi); Odeon 99580/99581
- Nasta, Michael, *tenor*  
*Rigoletto*: Freundlich blick ich (Verdi) / *Rigoletto*: O wie so trügerisch; (Verdi); Polyphon 30032
- Oxilia, Giuseppe, *tenor*  
*La Favorita*: Una vergine (Donizetti); G&T 52334 [1902]
- Plançon, Pol, *bass*  
 Noel (Adam); Victor 81023 [1906]  
*Stabat Mater*: Pro peccatis (Rossini); Gramophone 052118 [1908]
- Rains, Leon, *bass*  
*Faust*: Mephisto's Serenade (Gounod); G&T 3-42449 [1906]  
*Les Huguenots*: Piff, paff (Meyerbeer) / *La Juive*: Cavatine (Halevy); Gramophone 4-42271/4-42272 [c1908]
- Die Meistersinger*: Anrede der Pogner (Wagner); G&T 042154 [1907]  
*Martha*: Duett [with Jadlowker] (Flotow) / Still wie die Nacht [with Nast] (Bohm); Odeon 76079/76077 [1908]
- Renaud, Maurice, *baritone*  
*Herodiade*: Vision fugitive (Massenet) / *Don Giovanni*: Sérénade (Mozart); Gramophone 032091/032097 [1908/09]
- Rethberg, Elizabeth, *soprano*  
*Africana*: Leb wohl, freundlich Gestade (Meyerbeer); Odeon Jxx-81038
- Ruysdael, Basil, *bass*  
*Die Zauberflöte*: In diesen heil'gen Hallen ö (Mozart) / *Die Zauberflöte*: O Isis und Osiris (Mozart); Vox 03272
- Sammarco, Mario, *baritone*  
*Otello*: Credo in un Dio crudel (Verdi); G&T 52375 [1902]
- Schumann-Heink, Ernestine, *contralto*  
*Le Prophète*: Prison Scene, parts 1 and 2 (Meyerbeer); Victor 88094/88095 [1907]  
*Il Clemenza di Tito*: Sextue Aria (Mozart); Victor 88196
- Scotti, Antonio, *baritone*  
*Faust*: Dio possente (Gounod); Berliner 81022 [1903]
- Sembrich, Marcella, *soprano*  
*La Traviata*: Ah fors e lui (Verdi); Victor 85035 [1904]
- Skinner, Scott, *violin*  
 MacPherson's Raunt and Tulloch Gorum (traditional); Berliner 7934 [c1899]
- Stengler, A. P., *clarinet*  
 Old Folks at Home (Foster); Berliner 301 [1898]  
 Athlete Polka; Berliner 307 [1898]  
 Little Nell (Pryor); Berliner 315 [1898]  
 Blue Bells of Scotland (traditional); Berliner 325 [1898]  
 Home, Sweet Home (Bishop); Berliner 337 [1898]

- Serenade [with McNeice](Titl); Berliner 310 [1898]  
*Norma*: Duet [with McNeice](Bellini); Berliner 314 [1898]
- Storchio, Rosina, *soprano*  
*Don Pasquale*: Cavatine (Donizetti); Fonotipia 39400/39401 [1905]
- Stracciari, Riccardo, *baritone*  
*Tosca*: Ha piu forte sapor (Puccini) / *Tosca*:  
 Gia me dicon venal (Puccini); Fonotipia 69157/69158
- Tetrazzini, Luisa, *soprano*  
*La Sonnambula*: Ah non giunge (Bellini);  
 Zonophone 10004 [1904/05]  
*Romeo et Juliette*: Valse (Gounod); Zonophone 10003 [1904/05]
- Umbach, A. A., *clarinet*  
*I Puritani*: Melodie (Bellini); Berliner 6001 [1898]  
*Luisa di Monfort*: Air (Bergson); Berliner 6006 [1898]  
 Fantaisie (Hasenerer); Berliner 6008 [1898]  
 Fantaisie (Massart); Berliner 6009 [1898]  
 Gavotte (Renard); Berliner 6010 [1898]
- Williams, Evan, *tenor*  
 Annie Laurie (Scott); G&T 02106 [1907]  
 Adelaide (Beethoven); G&T 02156 [1908]
- Winkelmann, Hermann, *tenor*  
*Tannhäuser*: Lied an die Venus (Wagner) /  
*Die Meistersinger*: Preislied (Wagner);  
 G&T 2-42370/2-42465
- Broadcast transcriptions, miscellaneous**
- June 8, 1933: Fleischman Yeast Program, starring Rudy Vallee and Bob Hope
- Oct. 3, 1937: Chase and Sanborn Hour, starring Don Ameche, Nelson Eddy, Edgar Bergen and Dorothy Lamour
- May 5, 1938: Rudy Vallee Hour, starring Rudy Vallee, East and Dumky, and Boris Karloff
- Feb. 16, 1939: Rudy Vallee Hour, starring Rudy Vallee, Maurice Evans, and Bill Robinson
- Oct. 31, 1939: Green Hornet episode
- Feb. 26, 1940: Lux Radio Theatre, "Swing High, Swing Low," starring Virginia Bruce, Rudy Vallee, and Roscoe Karns
- Apr. 16, 1940: Paderewski 80th Birthday Tribute, with Milton Cross, Arthur Rodzinski and the Cleveland Orchestra, Artur Rubenstein, and Ignace Jan Paderewski
- June 12, 1940: Town Hall Tonight, starring Fred Allen and Company
- July 14, 1940: Chamber Music Society of Lower Basin Street, starring Dinah Shore, and Ferdinand "Jelly Roll" Morton
- Aug. 14, 1940: Chamber Music Society of Lower Basin Street, starring Dinah Shore, and Lionel Hampton
- Apr. 13, 1944: Suspense, "The Marvelous Barastro," starring Orson Welles
- Nov. 2, 1944: Suspense, "The Singing Walls," starring Van Johnson
- May 10, 1945: Suspense, "Reprieve," starring John Garfield
- Feb. 10, 1946: Jack Benny Show
- Nov. 21, 1946: Suspense, "Drive In," starring Judy Garland
- Jan. 16, 1947: Suspense, "Overture in Two Keys," starring Joan Bennett
- Sept. 22, 1949: Suspense, "Experiment 6-R," starring John Lund
- Broadcast transcriptions, undated radio dramas**
- The Secret Life of Walter Mitty, starring Margo and Eddie Albert
- Heavenly Days, starring Fibber McGee and Molly
- Cyrano de Bergerac, starring Pamela and James Mason
- Sherlock Holmes, "The Missing Submarine Plans," starring Basil Rathbone and Nigel Bruce

Michael and Mary, starring Ann Todd and Herbert Marshall

Second Honeymoon, starring Lyn Bari and George Brent

Murder, My Sweet, starring Mary Astor and Dick Powell

Hamlet (excerpts), starring John Barrymore  
On Borrowed Time, starring Lionel Barrymore and Vincent Price

Champion, starring Kirk Douglas

Mrs. Parkington, starring Rosalind Russell

My Gal Sal, starring June Haver and Victor Mature

Susan and God, starring Bette Davis and Walter Pidgeon

Ellery Queen, "The Adventure of the Singing Rat"

Hold Back the Dawn, starring Olivia de Havilland

The Hitchhiker, starring Orson Welles and the Mercury Summer Theatre of the Air

Dragonwyck, starring Vincent Price

#### **Rickenbacker, Edward V.**

Source: estate of Captain Rickenbacker

May 19, 1939: Radio program, It Can Be Done

Dec. 12, 1940: Address to Delaware Safety Council, Wilmington, Del.

Feb. 9, 1941: Radio program, Wings Over America

Feb. 27, 1941: Interviewed by John Fulton

May 30, 1941: Address to race drivers, Indianapolis, Ind.

Mar. 25, 1942: Address to Chamber of Commerce, Los Angeles, Calif.

Dec. 19, 1942: Arrival of Rickenbacker party at LaGuardia Field, New York City

Dec. 20, 1942: Radio program, Report to the Nation

Feb. 3, 1943: Address to Consolidated Aircraft employees

Feb. 18, 1943: Address at Commerce and Industry luncheon

May 30, 1944: Address at Kansas City, Mo.

Oct. 17, 1944: Address at American War Dad's Convention, Omaha, Nebr.

May 14, 1947: Address, "Ten Years of Aviation Progress," at Chamber of Commerce luncheon, Los Angeles, Calif.

July 7, 1948: Address at Eastern Airlines Convention, Miami, Fla.

Oct. 25, 1949: Address to Lockheed Aircraft Management Group

Oct. 26, 1949: Address to Chamber of Commerce, Los Angeles, Calif.

Jan. 9, 1950: Address, "Safety and Air Travel," Miami, Fla.

May 23, 1950: Interviewed at Rio Grande Valley Airport, Brownsville, Tex.

June 14, 1950: Interviewed at Standiford Field, Louisville, Ky.

July 10, 1950: Address at Los Angeles, Calif.

Oct. 7, 1950: Radio program, "Birthday Salute to Edward V. Rickenbacker"

Apr. 6, 1951: Address at South High School, Columbus, Ohio

May 1, 1951: Radio play, The Raft, starring Robert Montgomery as Captain Rickenbacker

June 3, 1955: Address at Aviation Association dinner, Miami Springs Villa, Fla.

May 29, 1956: Address to Chamber of Commerce, San Antonio, Tex.

May 8, 1960: Address to 94th Air Squadron, Selfridge Field

Dec. 29, 1960: Address at Junior Orange Bowl Salute to Youth luncheon

Oct. 3, 1961: Address in honor of Capt. Dick Merrill, Deauville Hotel, Miami Beach, Fla.

Mar. 10, 1962: Address, "Conservatism Must Face Up to Liberalism"

(In addition there are about 100 reels of tape

recordings of miscellaneous talks and personal reminiscences.)

### Hamilton, John D. M.

Source: estate of Mr. Hamilton

Oct. 24, 1935: Address at Rochester, N.Y.

June 11, 1936: Speech nominating Alfred Landon as Republican candidate for President

July 2, 1936: Speech at Chicago, Ill.

May 1, 1937: Radio address on the ethics of fundraising

May 8, 1937: Radio address on adverse effects of New Deal economics

Nov. 5, 1937: Speech in Chicago, Ill.

Nov. 28, 1937: Speech, "How To Reverse the Recession," Washington, D.C.

May 21, 1938: Speech at Pueblo, Colo.

July 4, 1938: Speech at Charlottesville, Va.

n.d.: Address, "Shall Student America Concern Itself With Politics?" at Westminster College, Fulton, Mo.

### Wally Heider collection

Alexander, Tommy

Performance at Portland, Oreg., Aug. 6, 1955

Armstrong, Louis

Performances in San Francisco, Calif., Jan. 16, 1954; Dec. 31, 1954

Performance at Cornell University, 1954

Barnet, Charlie

Radio broadcasts, June 18, 1949; June 23, 30, 1956

Performance in Salt Lake City, Utah, June 5, 1957

Basie, Count

Radio broadcasts, Jan. 1, 6, 8, 13, 14, 1953; Dec. 11, 31, 1953; July 30, 1954; Aug. 3, 6, 1954; Dec. 21, 22, 1954; Feb. 4, 8, 1955

Performances in Los Angeles, Calif., Sept. 16, 1953; Nov. 15, 1959

Performance in Fresno, Calif., Apr. 25, 1959

Performance in San Francisco, Calif., Apr. 26, 1959

Bellson, Louis

Performances in Las Vegas, Nev., June 27, 28, 1959

Brown, Les

Radio broadcasts, July 20, 1943; Aug. 10, 1943; June 7, 1953; July 11, 1953; Jan. 21, 1955

Performances in Portland, Oreg., Nov. 21, 1952; Mar. 25, 1955; May 12, 1957

Performance in Ellensburg, Wash., Mar. 22, 1955

Performances in Seattle, Wash., Mar. 27, 28, 1955

Performances in San Diego, Calif., Sept. 29, 30, 1958

Performances in Denver, Colo., June 3, 4, 1959

Brubeck, Dave

Radio broadcasts, miscellaneous excerpts, 1949

Performance at Pennsylvania State University, Mar. 18, 1955

Performances in Portland, Oreg., Apr. 3, 4, 1959

Performance in Vancouver, Wash., Apr. 5, 1959

Crosby, Bob

Radio broadcasts, Aug. 28, 1943; and miscellaneous excerpts, 1946

Donohue, Sam

Performances in Portland, Oreg., Apr. 19, 1955; Sept. 13, 14, 15, 1957

Performance in Cleveland, Ohio, June 1957

Dorsey, Tommy

Radio broadcasts, Sept. 4, 1943; Nov. 8, 1943; Nov. 30, 1948; and miscellaneous excerpts, 1945

Dorsey Brothers

Performances in Portland, Oreg., June 3, 4, 1955

Elgart, Les

Performance at Clark College, Oct. 25, 1958

Ellington, Duke

Radio broadcast, Nov. 27, 1943

Performance in Salem, Oreg., March 1952



- Performance in Yakima, Wash., March 1952  
 Performances in Portland, Oreg., Apr. 29, 1954; Nov. 13, 1954; June 11, 1955  
 Performance in Olympia, Wash., May 2, 1954  
 Performance in Carrollton, Pa., June 1957  
 Performance at Travis Air Force Base, Mar. 4, 1958  
 Performances at Mather Air Force Base, Mar. 5, 1958; July 22, 1960
- Ennis, Skinnay  
 Performance in Wenatchee, Wash., November 1957
- Ferguson, Maynard  
 Performances in Los Angeles, Calif., Jan. 4, 6, 1957  
 Performance in Pottstown, Pa., June 3, 1961
- Fielding, Jerry  
 Performance at University of Oregon, spring 1956
- Garber, Jan  
 Radio broadcasts, Sept. 22, 1943; Nov. 25, 1943; June 8, 1944; Feb. 13, 1945
- Gillespie, Dizzy  
 Performance at Cornell University, 1947  
 Performance at Berkeley, Calif., Jan. 27, 1957  
 Performances at unknown location, June 14, 15, 1957
- Goodman, Benny  
 Radio broadcasts, Aug. 10, 17, 24, 31, 1937
- Herman, Woody  
 Radio broadcasts, Oct. 17, 1944; May 16, 1947; May 19, 1951; July 19, 1952; and excerpts from Wildroot shows, 1945, 1946  
 Performances in Olympia, Wash., Feb. 24, 1951; Oct. 16, 1952  
 Performance in Salem, Oreg., Nov. 14, 1952  
 Performances in Portland, Oreg., Jan. 15, 16, 1954; Aug. 4, 1954; Sept. 5, 6, 7, 1954  
 Performances in Salt Lake City, Utah, July 28, 29, 1956  
 Performance in Omaha, Nebr., June 7, 1957  
 Performance in Marion, Iowa, June 8, 1957
- Performances in Los Angeles, Calif., Jan. 13, 14, 15, 16, 1958  
 Performance in Bristol, Conn., June 1959
- Hines, Earl  
 Performances in San Francisco, Calif., Feb. 6, 13, 20, 27, 1954
- James, Harry  
 Radio broadcasts, Aug. 10, 17, 24, 31, 1945; Sept. 7, 14, 21, 1945; and miscellaneous excerpts, 1948, 1949  
 Performance in Monterey, Calif., Oct. 5, 1958
- Kenton, Stan  
 Radio broadcasts, Nov. 13, 1945; Mar. 25, 1951; June 10, 1952; July 15, 1952; Sept. 2, 1952; Nov. 26, 1952; Apr. 30, 1953; June 9, 27, 1953; July 7, 14, 1953; Aug. 11, 18, 1953; Oct. 10, 17, 24, 1953  
 Performance in Eugene, Oreg., February 1953  
 Performance at Fort Ord, May 11, 1955  
 Performance in Oakland, Calif., Jan. 30, 1956  
 Performance in San Bernardino, Calif., Feb. 2, 1956  
 Performances in San Francisco, Calif., Nov. 3, 4, 6, 8, 9, 10, 11, 17, 18, 1956; Feb. 27, 1959  
 Performances in Salt Lake City, Utah, Aug. 16, 17, 1957  
 Performances in Balboa Beach, Calif., Jan. 10, 11, 12, 16, 18, 19, 1958; Mar. 6, 7, 8, 1958  
 Performance at Humboldt State College, Feb. 25, 1959  
 Performance in Ukiah, Calif., Feb. 26, 1959  
 Performance at March Air Force Base, Dec. 13, 1959  
 Performance in Barstow, Calif., Jan. 30, 1960  
 Performance at Fort Dix, June 6, 1961  
 Performances in Cincinnati, Ohio, June 14, 15, 16, 17, 1961
- Krupa, Gene  
 Radio broadcasts, June 21, 1944; July 19, 1944
- Lewis, George  
 Performances in San Francisco, Calif.,

- Nov. 7, 14, 21, 28, 1953; Dec. 12, 19, 27, 1953; Jan. 2, 1954
- McIntyre, Hal  
Radio broadcasts, Nov. 20, 1943; Dec. 15, 1943; Apr. 25, 1958; May 15, 1958; miscellaneous excerpts, 1953
- May, Billy  
Performance at Lewis and Clark College, Dec. 4, 1953  
Performance in Portland, Oreg., Apr. 17, 1959
- Morgan, Russ  
Performance in Mt. Vernon, Wash., Apr. 4, 1958
- Nichols, Red  
Performances in San Francisco, Calif., Feb. 14, 21, 28, 1953; Mar. 7, 1953
- Ory, Kid  
Performances in San Francisco, Calif., May 16, 23, 30, 1953; Oct. 3, 10, 17, 24, 31, 1953; May 1, 8, 15, 22, 1954; June 26, 1954; July 3, 10, 17, 1954; Aug. 21, 28, 1954; Sept. 11, 25, 1954; Oct. 2, 9, 16, 1954; Nov. 6, 1954; Dec. 25, 31, 1954; Jan. 22, 29, 1955; Feb. 5, 26, 1955
- Paxton, George  
Radio broadcast, Feb. 19, 1945
- Powell, Teddy  
Radio broadcasts, July 31, 1943; Nov. 4, 1943
- Rey, Alvino  
Radio broadcast, Sept. 21, 1943
- Sauter, Eddie  
Radio broadcasts, miscellaneous excerpts from programs broadcast over Sudwest-funk, 1957, 1958
- Sauter-Finegan  
Performances in Portland, Oreg., June 4, 5, 1954
- Savitt, Jan  
Radio broadcasts, June 29, 1944; July 2, 27, 1944
- Shaw, Artie  
Radio broadcasts, Old Gold Melody and Madness show, Nov. 18, 20, 25, 27, 1938; Dec. 2, 11, 18, 25, 1938; Jan. 1, 8, 15, 29, 1939; Feb. 5, 12, 19, 26, 1939; Mar. 5, 12, 26, 1939; Apr. 2, 23, 1939; May 7, 14, 23, 30, 1939; June 6, 13, 20, 27, 1939
- Shearing, George  
Radio broadcasts, July 2, 16, 30, 1954
- Sherwood, Bobby  
Radio broadcasts, Aug. 11, 1943; Sept. 23, 1943; Jan. 18, 1945; July 7, 1946
- Spanier, Muggsy  
Performances in San Francisco, Calif., Apr. 11, 18, 1953; Nov. 13, 20, 27, 1954; Sept. 10, 17, 24, 1955
- Teagarden, Jack  
Radio broadcasts, Nov. 5, 1943; Aug. 8, 15, 1944  
Performances in San Francisco, Calif., Mar. 6, 13, 20, 28, 1954; Apr. 3, 10, 17, 24, 30, 1955; May 7, 1955
- A. F. R. Lawrence collection**
- Arliss, George  
Remarks concerning poor sound quality in early sound films, Oct. 21, 1931; matrix BTL-1730, unpublished
- Associated Glee Clubs of America  
Concert in Metropolitan Opera House, Mar. 31, 1925, excerpts from WEA broadcast; matrices W140481, W140482, W140483, W140485, W140487, and W140488, unpublished
- Astaire, Adele  
Interviewed by Ben Grauer on Magic Key of RCA program, Jan. 12, 1936; private recording, unpublished
- Atwell, Roy  
Comedy routine excerpted from unknown radio broadcast, Jan. 11, 1935; matrix XTO-1500, unpublished
- Baker, Newton D.  
"The League of Nations," studio recording, about September 1919; matrix 49662-1, Nation's Forum recording, unpublished  
"America's Choice and Opportunity," studio recording, Jan. 17, 1918; matrix 77637-1, Nation's Forum recording, unpublished

Bampton, Rose

Interviewed by Jinx Falkenberg on Tex and Jinx radio program, Apr. 22, 1949; private recording, unpublished.

Baron, Maurice

*Villon*, starring Anne Roselle and Jan Pearce, Apr. 14, 1940; private recording, unpublished

Bell Telephone Laboratory

Official call opening telephone service between New York City and London, Jan. 7, 1927; matrix BTL-152, unpublished

Benny, Jack

Excerpt from radio broadcast, June 29, 1932; matrix W170641, unpublished

Bond, Carrie Jacobs

Reading an untitled story, studio recording, Dec. 9, 1915; matrix 48503, unpublished

Boswell Sisters

Between the Devil and the Deep Blue Sea, studio recording, Mar. 21, 1932; matrix B11344-A, probably issued on Brunswick 6291

Sleep, Come On and Take Me, studio recording, Aug. 6, 1932; matrices B12152-A and B12152-B, both unpublished

Burns, George, and Gracie Allen

Comedy routine, studio recording, June 9, 1933; matrices W152410-2 and W152411-1, probably issued on Columbia 2780-D

Burr, Henry

Tells story of Paul Revere and then recites Longfellow's poem, studio recording, May 1, 1914; matrices 16690-2, 16691-1, 16692-2, and 16693-2, unpublished

Carter Family

We Shall Rise, studio recording, Oct. 4, 1940; matrix C3363-1, unpublished

Caruso, Enrico, Jr.

*Rigoletto*: Questa o quella (Verdi); studio recording, March 1938; matrix BS-018893, unpublished

*Tosca*: Recondita armonia (Puccini); studio recording, March 1938; matrix BS-021165, unpublished

Caruso, Gloria

The Holy Child, studio recording, no date;

matrix BVE 41560, unpublished

Clark, Champ

"At Valley Forge," studio recording, Jan. 18, 1918; matrix 77641-1, Nation's Forum recording, unpublished

Columbo, Russ

I See Two Lovers, studio recording, Aug. 31, 1934; matrices LA 203A-1 and LA 203B-2, both unpublished

Coolidge, Calvin

"Law and Order," studio recording, March 1920; matrices 49761-1, 49761-3, and 49761-6, Nation's Forum recordings, unpublished; matrix 49761-4, issued as Nation's Forum No. 7

"The Duty of Government," studio recording, about June 1920; matrix 49851-2, Nation's Forum recording, unpublished

"America and the War," studio recording, about June 1920; matrix 49852-2, Nation's Forum recording, unpublished

Presidential inaugural address, Mar. 4, 1925; matrices 51775 through 51781, unpublished

Crosby, Bing

Snuggled on Your Shoulder, studio recording, Jan. 21, 1932; matrix B 11163-A, probably issued on Brunswick 6248

Shine, studio recording, Feb. 29, 1932; matrix B 11376-A, probably issued on Brunswick 6276

Waltzing in a Dream, studio recording, Apr. 23, 1932; matrix JG 8593-A, probably issued on Brunswick 6394

Happy-Go-Lucky You, studio recording, Apr. 23, 1932; matrix JC 8594-A, probably issued on Brunswick 6306

Daniels, Josephus

"The Navy Is Ready," studio recording, Jan. 18, 1918; matrix 77643-2, Nation's Forum recording, unpublished

De Valera, Eamon

"Recognition of the Republic of Ireland," studio recording, April 1920; matrix 49783-1, probably issued as Nation's Forum unnumbered disc

"St. Patrick's Day Address," studio recording, April 1920; matrix 49784-1, probably issued as Nation's Forum unnumbered disc

- Dietrich, Marlene  
Scheherezade, CBS radio broadcast, July 14, 1941; CBS radio transcription disc, unpublished
- Dix, Dorothy  
Radio broadcast, Aug. 7, 1930; matrices 91820 and 91821, unpublished
- Dorsey Brothers Orchestra  
Home, studio recording, Dec. 9, 1931; matrix W1522033-2, unpublished  
I'm Getting Sentimental Over You, studio recording, Sept. 24, 1932; matrix B 12363-B, probably issued on Columbia 36065
- Eddy, Nelson  
Excerpts from radio broadcast, Sept. 17, 1932; matrices BTL-2324 and BTL-2326, unpublished
- Edwards, Cliff  
Dream Sweetheart, studio recording, May 4, 1932; matrix B 11772-A, probably issued on Brunswick 6307  
A Great Big Bunch of You, studio recording, May 4, 1932; matrix B 11773-A, probably issued on Brunswick 6319  
All of a Sudden, studio recording, May 4, 1932; matrix B 11774-A, probably issued on Brunswick 6307  
Crazy People, studio recording, May 4, 1932; matrix B 11775-A, probably issued on Brunswick 6319
- Etting, Ruth  
Too Late, studio recording, Dec. 9, 1931; matrix W152037-2, probably issued on Columbia 2580-D
- Faye, Alice  
You Nasty Man, studio recording, July 13, 1934; matrix B 15421-2, probably issued on Columbia CL-3068  
Here's the Key to My Heart, studio recording, July 13, 1934; matrix B 15422-1, unpublished
- Gompers, Samuel  
"Labor's Service to Freedom," studio recording, Jan. 17, 1918; matrix 77632-2, Nation's Forum recording, unpublished
- Hampton, Hope  
*Manon*: Gavotte (Massenet), studio recording, Feb. 6, 1936; matrix TO 1609, unpublished  
*Faust*: Jewel Song (Gounod), studio recording, Feb. 27, 1937; matrix XTO 1658, unpublished  
*La Boheme*: Mi chiamano Mimi (Puccini), studio recording, Feb. 27, 1937; matrix XTO 1659-3, unpublished
- Hanshaw, Annette  
It Was So Beautiful, studio recording, about July 1932; matrices B 12198-A and B 12198-B, both unpublished
- Harding, Warren G.  
Untitled studio recordings, summer 1920; matrices 49875-1, 49878-1, 49879-1, and 49880-1, Nation's Forum recordings, unpublished  
"The Republic Must Awaken," studio recording, Jan. 17, 1918; matrix 77640-1, Nation's Forum recording, unpublished
- Hart, William S.  
Personal records for friends, studio recording, Sept. 8, 1932; matrices PW 1809 and PW 1813, unpublished
- Hatfield, Lansing  
Free Speech, CBS broadcast by Columbia Workshop Productions, Feb. 24, 1942; CBS radio transcription disc, unpublished
- Hayes, Roland  
Good News, studio recording, about February 1941; matrix 29791-1, unpublished  
Passing By (Purcell), studio recording, Feb. 20, 1941; matrix 29792-1, unpublished  
Die Liebe hat gelogen (Schubert) and Der Jungling an der Quelle (Schubert), studio recording, about April 1942; Matrix 32632-1, unpublished  
Du bist die Ruh (Schubert), studio recording, Apr. 7, 1942; matrix 32633-1, unpublished  
*Semele*: Where 'ere You Walk (Handel), studio recording, Apr. 7, 1942; unpublished  
Weeping Mary, studio recording, about April 1942; matrix 32635-1, unpublished
- Hitchcock, Gilbert  
"The League of Nations," studio recording, about September 1919; matrix 49661-1, Nation's Forum recording, unpublished

**Hoover, Herbert**

Address to the 39th Continental Congress of the Daughters of the American Revolution, Apr. 14, 1930; matrices CVE 62024 through CVE 62069, unpublished

Radio address to the Nation, about 1932; matrix BVE 70860-1; unpublished

**Jacobs, Helen**

"The Forehand Drive," studio recording, incomplete, Jan. 2, 1934; matrix 14506-1, unpublished

**Jolson, Al, and the Hall Johnson Choir**

Run, Little Children, CBS radio broadcast, July 26, 1934; matrices W230670-1 and W230671-1, unpublished

**Jones, Billy, and Ernie Hare**

Excerpt from radio broadcast, July 31, 1925; matrix 91636-1, unpublished

**Lane, Franklin K.**

"The Nation in Arms," studio recording, Jan. 17, 1918; matrix 77639-1, Nation's Forum recording, unpublished

**Lewis, James H.**

"The Call of America," studio recording, Jan. 17, 1918; matrix 77638-1, Nation's Forum recording, unpublished

**Lindbergh, Charles A.**

Radio description of Lindbergh parade down Pennsylvania Avenue, Washington, D.C., June 11, 1927; matrix W144375-1, unpublished

Excerpt from radio broadcast of reception at City Hall, New York City, June 13, 1927; matrix BTL-246, unpublished

**Long, Bainbridge(?)**

"America's Accomplishments," studio recording, about April 1920; matrix 49788-3; Nation's Forum recording, unpublished

**Lowe, Edmund**

Promotional record for the motion picture *Chandu*, studio recording, Sept. 14, 1932; matrices PW 1811 and PW 1812, unpublished

**McAdoo, William G.**

"American Rights," studio recording, Jan 18, 1918; matrix 77644-1, Nation's Forum recording, unpublished

**Monroe, Bill**

Come Back to Me in My Dreams, studio recording, Feb. 13, 1945; matrix C 4361-1, unpublished

**Moran, George, and Charles E. Mack**

Untitled vaudeville routine, studio recording, May 31, 1929; matrix W148572-2, unpublished

At the Party, studio recording, about May 1929; matrix W148574-2, unpublished

**Mound City Blue Blowers**

Arkansas Blues, studio recording, Oct. 30, 1930; matrix B 10195-1, unpublished

**Nilson, Gertrude**

Hold Your Man, studio recording, June 23, 1933; matrix W152425-2, probably issued on Columbia 2787-D

**O'Hara, Geoffrey**

Variations on K-K-K-Katie, studio recording, Nov. 26, 1930; matrices W176203, W176204, and W176205, unpublished

**Philadelphia Grand Opera Company**

*Lohengrin* (Wagner), excerpts from performance at Academy of Music, Philadelphia, Pa., Feb. 18, 1932; matrices BTL-2000, BTL-2001, BTL-2009, BTL-2010, BTL-2012, and BTL-2013, unpublished

**Philadelphia Orchestra; Leopold Stokowski, conductor**

Excerpts from concert in Academy of Music, Philadelphia, Pa., Nov. 21, 1931; matrices BTL-1772 and BTL-1773, unpublished

Excerpts from concert in Academy of Music, Philadelphia, Pa., Dec. 1, 1931; matrix BTL-1812, unpublished

Excerpts from concert in Academy of Music, Philadelphia, Pa., Dec. 3, 1931; matrix BTL-1833, unpublished

**Poindexter, Miles**

Untitled address, studio recording, about September 1919; matrix 49663-2, limited edition Nation's Forum unnumbered record

**Porter, Cole**

Guest appearance on a radio broadcast hosted by Ethel Barrymore, no date; private recording, unpublished



## Rethberg, Elizabeth

Excerpts from a live performance, possibly a rehearsal on stage of Academy of Music, Philadelphia, Pa., Dec. 28, 1932; matrices BTL-2465 and BTL-2467, unpublished

## Robeson, Paul, and the Eva Jessye Choir

All God's Children, CBS Radio broadcast, Aug. 26, 1940; CBS radio transcription disc, unpublished

## Rockne, Knute

Promotional studio recording made for Studebaker automobiles, about 1931; matrices 5404 and 5405, unpublished

## Roosevelt, Franklin Delano

"Americanism," studio recording, about August 1920; matrix 49871-1, published as Nation's Forum No. 20

## Ross, Lanny

By the River Saint Marie, studio test recording, Feb. 2, 1931, matrix W176218-1, unpublished

## Schmitz, E. Robert

Fugue in A Minor (Bach-Liszt), studio recording, Jan. 22, 1936; matrix XTO 1598, unpublished

## Schorr, Friedrich

Interviewed by Louis Migliorini over radio station WABF, Jan. 15, 1951; private recording, unpublished

## Searle, Edwin

Excerpt from radio broadcast over WEA, July 31, 1925; matrix 91640-1, unpublished

## Shutta, Ethyl

Snowball, studio recording, Sept. 15, 1933; matrix PW152500-1, probably issued on Columbia 2819-D

## Stokowski, Leopold

Address to audience during concert by Philadelphia Orchestra in Academy of Music, Philadelphia, Pa., Jan. 16, 1932; matrix BTL-1932, unpublished

## Sullivan, Margaret

Bethel Merriday, CBS radio broadcast, Aug. 26, 1940; unpublished CBS radio transcription disc

## Thomas, Thomas L.

*Benvenuto: De l'Art splendeur immortelle* (Diaz), studio recording, Apr. 19, 1937; matrix XTO 1669-1, unpublished

## Tracy, Arthur

A Lonely Singing Fool, studio recording, July 3, 1934; matrices W152617-A and W152617-B, both unpublished

Shadows on the Pavement, studio recording, July 3, 1934; matrices W152618-A and W152618-B, both unpublished

## Vanderlip, Frank A.

"One Hundred Million Soldiers," studio recording, Jan. 18, 1918; matrix 77642-1, Nation's Forum recording, unpublished

## Washington, Booker T.

Atlanta Exposition address, studio recording, Dec. 5, 1908; matrix 14605, published in a limited edition on an unnumbered Columbia "Personal Record"

## Waters, Ethel

Come Up and See Me Sometime, studio recording, Mar. 16, 1934; matrix B 14956-C, unpublished

## White, Josh

Black and Evil Blues, studio recording, Apr. 6, 1932; matrix B 11656-1, published on Banner 32631

Little Brother Blues, studio recording, Apr. 6, 1932; matrix B 11657-1, published on Banner 32631

## Williams, Bert

I've Such a Funny Feeling, studio recording, November/December 1906; matrix 3574-3, possibly published

## Winchell, Walter, and Joe Moss Orchestra

Lucky Strike radio program, about 1931/1932; private recording, unpublished

## Wise, Rabbi Stephen S.

"What Are We Fighting For?" studio recording, Mar. 29, 1918; matrix 77739-1, Nation's Forum recording, unpublished

## Wynn, Ed, and Graham MacNamee

Excerpts from radio broadcast, July 25, 1932; matrices W170656, W170659, and W170660, unpublished

## ARCHIVE OF FOLK SONG

### Tape, disc, and cylinder collections, listed by accession number

- AFS 15,608: Foister and Nancy Caldwell of Roark, Leslie Co., Ky., singing gospel songs and hymns at LC, July 9, 1973, recorded by Alan Jabbour and Robert Carneal. Recording project; one 10" DT tape at 7.5 ips.
- AFS 15,609-10: Icelandic folk music recorded 1968 and 1973 by Hallfredur Örn Eiriksson and Amanda M. Burt. Gift of Mrs. Burt; two 7" ST tapes.
- AFS 15,611-51: Copy of tape dubs of commercial hillbilly 78-rpm discs lent by Guthrie T. Meade, Jr. Duplication project; 41 10" tapes (40 DT, 1 ST) at 7.5 ips.
- AFS 15,652-57: Recorded by Alan Jabbour for the Archive of Folk Song during a Virginia field trip, July 31-Aug. 2, 1973. Includes Munford ("Doc") Williams, harmonica, Stuart, Va.; O.S. Spangler, fiddle, Maggie Wood, guitar and vocal, from Meadows of Dan, Va., 1945 and 1949; and Sherman Wimmer, fiddle, Boones Mill, Va. Recording project; six 7" FT tapes at 7.5 ips.
- AFS 15,658: Interview of Charlie Bailey of the Bailey Brothers (bluegrass band), in Wilmington, Del., 1970, by Gary Henderson and Tom Morgan. Recorded by Gary Henderson. Gift of Gary Henderson; one 7" ST tape at 3.75 ips.
- AFS 15,659-60: Duplicates of Skip James interviews, WBAI-FM done by Bob Fass, Rob and Jane Hunter, and Bill Barth, ca. 1966. Originals donated by Jane Hunter; two 10" DT tapes at 7.5 ips.
- AFS 15,661-66: Revival church and tent services and songs recorded June-July 1973 by Eleanor Dickinson in Tennessee and West Virginia. Loaned by Ms. Dickinson. Duplication project; six 10" DT tapes at 3.75 ips.
- AFS 15,667-726: Laura Boulton Collection, Part 1: Negro Folklore. Recorded 1935-37 by Walter Garwick in Virginia, South Carolina,

Alabama. Gift of Columbia University; 60 aluminum discs.

- AFS 15,727-820: Laura Boulton Collection, Part 2: North Carolina Collection. Recorded by Bascom Lamar Lunsford in 1935. Gift of Columbia University; 94 aluminum discs.
- AFS 15,821-52: Laura Boulton Collection, Part 3: Pennsylvania Folklore. Recorded May 1935 at the First Annual Pennsylvania Folk Festival, Allentown, Pa. (organized by George Korson) by George Hibbit and Walter Garwick. Gift of Columbia University; 32 aluminum discs.
- AFS 15,853-58: Laura Boulton Collection, Part 4: California Indian Music. Copied from cylinders recorded 1904-8 by Charles F. Lummis of the Southwest Museum. Gift of Columbia University; six aluminum discs.
- AFS 15,859-60: Laura Boulton Collection, Part 5: Recorded by Walter Garwick and Laura Boulton. Gift of Columbia University; two aluminum discs.
- AFS 15,861-70: Laura Boulton Collection, Part 6: Angolan Tribal Music. Copied from cylinders recorded by Laura Boulton in Angola in 1931. Gift of Columbia University; 10 aluminum discs.
- AFS 15,871-79: Laura Boulton Collection, Part 7: Miscellaneous African Music. Representing Nyasaland and the Congo. Gift of Columbia University; nine aluminum discs.
- AFS 15,880-16,151: Laura Boulton Collection, Part 8: West African Music. Recorded in 1934 in French West Africa by Laura Boulton. Gift of Columbia University; 272 aluminum discs.
- AFS 16,152-277: Laura Boulton Collection, Part 9: Southwest Indian Music. Recorded primarily in New Mexico among the Navajo, Hopi, Winnebago, Mescalero, Sioux, and Jemez Pueblo Indians in 1933 by Laura Boulton. Gift of Columbia University; 126 aluminum discs.
- AFS 16,278-335: Laura Boulton Collection, Part 10: Music of the West Indies. Recorded

- in the Bahamas, Jamaica, Cuba, Martinique, Dominican Republic, and Haiti by Laura Boulton in 1938. Gift of Columbia University; 58 aluminum discs.
- AFS 16,336-978: Laura Boulton Collection, Part 11: Music of the Peoples of Canada. Recorded 1941-42 for the National Film Board of Canada by Laura Boulton in Illinois, Minnesota, Ontario, Quebec, Nova Scotia, British Columbia, Manitoba, and Northwest Territories. Includes several Indian, Eskimo, and immigrant groups, especially French-Canadian, Anglo-Irish, Scottish (including Gaelic), and Polish. Gift of Columbia University; 643 acetate discs.
- AFS 16,979: American Indian Music Is Alive and Well. Radio program by David McAllester for Yale University. Gift of *Yale Reports*; one 7" FT reel at 7.5 ips.
- AFS 16,980: May Gadd Recording Project. Interview with May Gadd, Director-Emeritus of the Country Dance and Song Society of America (New York City). Recorded Aug. 22-23, 1973, at Pinewoods Camp, Buzzard's Bay, Mass., by Joseph C. Hickerson on LC AFS Nagra. Recording and duplication project; one 10" reel at 7.5 ips.
- AFS 16,981: Flora Molton Recording Project. Flora Molton, recorded 7th and F Streets NW., Washington, D.C., on Nov. 19, 1973, by Joseph C. Hickerson on LC AFS Nagra. Recording project; one 7" reel at 7.5 ips.
- AFS 16,982-83: KC-20 and KC-26, Fuss and Feathers. American Indian music recorded among Western tribes during the last 20 years by John S. Candelaio of Santa Fe, New Mexico. Narrated by James Atkinson. Copyright deposit; two tape cassettes.
- AFS 16,984-94: Fiddle tunes recorded 1973 by Chris Delaney in Arkansas, Iowa, Kentucky, Louisiana, Missouri, Nebraska, Oklahoma, and West Virginia. Includes Cajun music and copies of old hillbilly 78's. Duplication project; 11 10" DT tapes at 7.5 ips.
- AFS 16,995-96: Tapes accompanying Thomas F. Johnston's thesis, "The Music of the Shangana-Tsonga" (University of Witwatersrand, 1972). Purchase; two 7" reels.
- AFS 16,997-98: Folk music festival at the College of Idaho, Caldwell, Aug. 4, 1971. Loaned by Prof. Louis Attebery. Includes Joe Hickerson, J. Barre Toelken, Linda Danielson and Idaho fiddlers Loyd Wanzer, Rue Frisbee, and Vivian Skeans. Duplication project; two 10" FT reel tapes at 7.5 ips.
- AFS 16,999-17,002: College of Idaho Folklore Archive: Reels 1-11. Folklore and music, oral history of the Snake River Basin. Directed by Prof. Louis Attebery. Duplication project; four 10" DT reels at 7.5 ips.
- AFS 17,003: Recorded songs of Ray Whitley. Gift of Gerald F. Vaughn, Apr. 11, 1974; one 7" DT tape at 7.5 ips.
- AFS 17,004: American Folk Song Festival: 26th year. June 10, 1956, Ashland, Ky. Director, Jean Thomas. Gift of Voice of America; one 10" DT tape at 7.5 ips.
- AFS 17,005: Folk music recorded June 1973 on Ocracoke Island, Outer Banks, North Carolina, by Karen G. Helms of East Carolina University. Gift of Mrs. Helms; one 7" DT tape at 3.75 ips.
- AFS 17,006: Russell Fluharty of Mannington, W. Va., playing hammered dulcimer, recorded Oct. 14, 1972, by David L. Taylor. Gift of Mr. Taylor; one 5" ST tape at 3.75 ips.
- AFS 17,007-12: From the oral history project of the Cary Library, Houlton, Maine. Gift; six cassettes (2 copies each of 3 tapes).
- AFS 17,013: Lester Smallwood of Gainesville, Ga., with banjo, recorded by Jeff Glasserow, WGTU, University of Georgia, Athens, March 1974. Gift of Mr. Glasserow; one 5" ST tape at 7.5 ips.
- AFS 17,014-19: West Virginia and Ohio folk music recorded by Carl Fleischhauer et al., 1973-74. Gift of Mr. Fleischhauer; six reels tape (four 5", two 7").
- AFS 17,020: Folktales, told by Sara Cleveland (of Brant Lake, N.Y.) and others, recorded by Kenneth S. Goldstein and others. Loaned by Dr. Goldstein. Duplication project; one 10" DT tape at 7.5 ips.
- AFS 17,021: Jimmy Campbell Duplication Project. Fiddle tunes played by Jimmy Campbell

- and the Boys, recorded Feb. 7, 1962, in Dolan, Ind., by Joseph C. Hickerson et al. Duplication project; one 10" DT tape at 7.5 ips.
- AFS 17,022: Jim Hitchcock Duplication Project. College folksongs sung by Jim Hitchcock et al., of California, recorded at Timonium, Md., Oct. 19-20, 1963, by Joseph C. Hickerson. Duplication project; one 10" DT tape at 7.5 ips.
- AFS 17,023-24: Don Laycock Duplication Project. Australian folksongs sung by Don Laycock, recorded July 6, 1962, at Unionville, Ind., by Joseph C. Hickerson. Duplication project; two 10" tapes (one DT, one ST) at 7.5 ips.
- AFS 17,025-26: Icelandic folk music recorded 1974 by Amanda Burt. Gift of Mrs. Burt; two tapes (one 3", one 7").
- AFS 17,027-28: Fiddle tunes recorded at reception honoring publication of *Old-Time Fiddlers' Repertory* by R. P. Christeson at the University of Missouri Press, Columbia, Mo. Loaned by Mr. and Mrs. Adolf E. Schroeder. Duplication project; two 10" FT tapes at 7.5 ips.
- AFS 17,029-30: Duplication of early cylinders of Tlingit Indians made by John R. Swanton. Preservation project; two 7" tapes.
- AFS 17,031: Riddling session recorded by Gerald E. Parsons, Jr., Wilmington, Del., ca. 1971. Duplication project; one 10" ST reel at 7.5 ips.
- AFS 17,032-50: Floyd Salisbury Duplication Project. Folklore and life of Floyd Salisbury of Deposit, N.Y., recorded 1969-73 by Gerald E. Parsons, Jr. Duplication project; 19 10" DT tapes at 3.75 ips.
- AFS 17,051-52: John Jackson Duplication Project. Songs, stories and guitar pieces by John and Cora Jackson recorded at Fairfax Station, Va., June 10, 1974, by Joseph C. Hickerson. Recording and duplication projects; two 10" DT tapes at 7.5 ips.
- AFS 17,053-104: Fox Hollow Folk Festival, at Petersburg, N.Y., August 1967. Recorded by John R. Dildine et al. Gift of Mrs. Evelyn Beers of the Fox Hollow Festival; 52 7" FT reels at 7.5 ips.

## Some Recent Publications of the Library of Congress<sup>1</sup>

*Americana in Children's Books; Rarities From the 18th and 19th Centuries.* 1974. 30 p. \$1.25. An exhibition catalog of items chosen and annotated by the Children's Book Section and displayed in the Rare Book Room of the Library of Congress, November 1974-January 1975. This illustrated, chapbook-size catalog includes early works published in America and later contributions of famous American writers and illustrators. For sale by the Information Office, Library of Congress, Washington, D.C. 20540.

*The Instant of Knowing*, by Josephine Jacobsen. 1974. 14 p. 35 cents. A lecture delivered at the Library, May 7, 1973, by the Library's Consultant in Poetry in English, 1971-73. In introducing her talk she states, "I wanted to say whatever I knew about the nature of poetry; not the sum of what I know (whatever that may be), but its essence."

*The International Federation of Library Associations; a Selected List of References.* 1974. 14 p. Compiled by Edward P. Cambio. Prepared for the 40th

session of the General Council of the International Federation of Library Associations (IFLA), held in Washington, D.C., November 1974, the bibliography cites materials prepared under the auspices of IFLA and selected works about IFLA. Single copies are available free upon request to the Library of Congress, ucio, Washington, D.C. 20540.

*Leadership in the American Revolution.* 1974. 135 p. \$4.50. Papers delivered at the third Library of Congress Symposium on the American Revolution, May 9 and 10, 1974. Opening remarks by L. H. Butterfield and papers by Alfred H. Kelly, Marcus Cunliffe, Gordon S. Wood, Don Higginbotham, and Bruce Mazlish.

*Newspapers Received Currently in the Library of Congress.* 1974. 45 p. 95 cents. Updating the 1972 edition, this edition lists 302 U.S. and 1,016 foreign newspapers that are received and retained on a permanent basis and an additional 324 U.S. and 76 foreign newspapers retained on a current basis only.

*Teaching Creative Writing.* 1974. 135 p. \$1.40. Transcription of the proceedings of a conference held at the Library, January 29 and 30, 1973. Four separate panels, led by Elliott Coleman, Paul Engle, Wallace Stegner, and John Ciardi, discussed the disciplines of writing poetry, fiction, and nonfiction prose. The conference was chaired by Josephine Jacobsen and was sponsored by the Gertrude Clarke Whittall Poetry and Literature Fund.

<sup>1</sup> For sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, unless otherwise noted. All orders must be prepaid. Checks for items ordered from the LC Information Office should be made payable to the Library of Congress. Remittance to the Superintendent of Documents may be made by coupon, money order, express order, check, or charge against a deposit account.



## Publications for the Bicentennial of the American Revolution<sup>1</sup>

*The American Revolution: A Selected Reading List.* 1968. 38 p. 80 cents. Presents numerous approaches to the Revolution, ranging from eyewitness accounts by the men and women involved in the struggle for independence to recent scholarly evaluations.

*The Boston Massacre, 1770, engraved by Paul Revere.* Library of Congress Facsimile No. 4. \$2. A full-color facsimile of the famous engraving is presented in a red folder which forms a mat for the print. A description of the events leading to the massacre and to the production of the engraving appears on the folder. Produced through the Verner W. Clapp Publication Fund. For sale by the Information Office, Library of Congress, Washington, D.C. 20540.

*Creating Independence, 1763-1789; Background Reading for Young People.* 1972. 62 p. \$1.15. An annotated list of books on the Revolution, including general histories, biographies, and novels. Introduction by Richard B. Morris. Illustrations from contemporary sources.

*English Defenders of American Freedoms, 1774-1778.* 1972. 231 p. \$4.75. Six pamphlets attacking British policy after the North Ministry turned to coercion, written by Jonathan Shipley, Bishop of St. Asaph; John Cartwright; Matthew Robinson-Morris, Baron Rokeby; Catherine Macaulay; and Willoughby Bertie, Earl of Abingdon.

<sup>1</sup> Publications are for sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, unless otherwise noted. All orders must be prepaid. Remittance to the Superintendent of Documents may be made by coupon, money order, express order, check, or charge against a deposit account. Increases in costs make it necessary for the Superintendent of Documents to increase the selling prices of many publications offered. As it is not feasible for the Superintendent of Documents to correct the prices manually in all publications stocked, the prices charged on your order may differ from the prices printed in the publications.

Checks for items ordered from the LC Information Office should be made payable to the Library of Congress.

*Periodical Literature on the American Revolution: Historical Research and Changing Interpretations, 1895-1970.* 1971. 93 p. \$1.30. A guide to essays and periodical literature on the Revolutionary era, listing more than 1,100 studies that have appeared in the last 75 years; includes subject and author indexes.

*To Set a Country Free.* 1975. 75 p. \$4.50. An account derived from an exhibition in the Library of Congress, commemorating the 200th anniversary of American independence and the 175th anniversary of the establishment of the Library. The essay on the events preceding and during the Revolution is richly illustrated with more than 100 reproductions, eight in full color, of manuscripts, maps, prints, and rare books, the great majority of which are in the Library's collections. Produced through the Verner W. Clapp Publication Fund. For sale by the Information Office, Library of Congress, Washington, D.C. 20540.

*Twelve Flags of the American Revolution.* 1974. 13 p. \$1.25. This catalog to accompany a Bicentennial exhibition depicts the flags in both black and white and color and gives notes on their origins and symbolism. Produced through the Verner W. Clapp Publication Fund. For sale by the Information Office, Library of Congress, Washington, D.C. 20540.

*Two Rebuses from the American Revolution.* Library of Congress Facsimiles No. 5-1 and 5-2. \$2.50. Two facsimiles, each approximately 10x14 inches and suitable for framing, of rebuses published by Matthew Darly, a London caricaturist, in 1778 as satiric comments on England's attempt to negotiate peace that year with the colonists. Translations of the rebuses and a note on the historical background are included on the folder. Produced through the Verner W. Clapp Publication Fund. For sale by the Information Office, Library of Congress, Washington, D.C. 20540.

### LIBRARY OF CONGRESS SYMPOSIA ON THE AMERICAN REVOLUTION

Symposia and publications made possible through a grant from the Morris and Gwendolyn Cafritz Founda-

tion. For sale by the Information Office, Library of Congress, Washington, D.C. 20540.

*The Development of a Revolutionary Mentality.* 1972. 158 p. \$3.50. Papers and commentaries presented at the first Library of Congress symposium on the American Revolution, held May 5 and 6, 1972. The participants are Richard B. Morris, Henry S. Commager, Caroline Robbins, J. H. Plumb, Richard Bush-

man, Edmund S. Morgan, Pauline Maier, Jack P. Greene, Mary Beth Norton, and Esmond Wright.

*Fundamental Testaments of the American Revolution.* 1973. 120 p. \$3.50. Papers presented on May 10 and 11, 1973, at the second of five symposia. Introduction by Julian P. Boyd. Papers by Bernard Bailyn, Cecelia M. Kenyon, Merrill Jensen, Richard B. Morris, and James Russell Wiggins.





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